2007-2008 ANNUAL REPORT

ONF NFB

COVER PAGE:

Madame Tutli-Putli

CHRIS LAVIS, MACIEK SZCZERBOWSKI

Canada

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PUBLISHED BY
Marketing & Communications
PO Box 6100, Station Centre-ville
Montreal, Quebec
H3C 3H5

PHONE 514-283-9246
FAX 514-283-8971
INTERNET www.onf-nfb.gc.ca

ISBN 0-7722-1254-0
2nd quarter 2008

DESIGN: Folio et Garath
Printed in Canada
Recycled paper

BIO.GAZ

IMAGINING

CREATING

INSPIRING

A Strange Hat

155 Original NFB Productions and Co-productions

54 Versions

174 Independent Film Projects Supported by the NFB (FAP and ACIC)

46 Web sites

46 Box Sets, Disc Collections, Compilations and DVDs with added value

16 Films or film series acquired for the catalogue

92 Awards

48 Partner Libraries

3,047 Screenings (Commercial, Repertory and Community Theatres)

166,433 Viewers at Public Screenings of NFB Films

3,425 Television Broadcasts in Canada

12,245,000 TV Viewership

7,437,888 Individual Viewings in the Educational Sector

37,322 NFB Film Club Members

84,728 DVDs, Multimedia Products and Videocassettes sold in Canada

205,182 Visitors to NFB Mediatheques (Montreal and Toronto)

149,385 Film, Video and DVD Loans or Rentals (NFB and partners)

4,982,096 Visits on <NFB.CA>

26,000,000 Total Estimated Canadian Audience

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ANNUAL REPORT

June 17, 2008

The Honourable Josée Verner
Minister of Canadian Heritage,
Status of Women, Official Languages
and Minister for La Francophonie

Ottawa, Ontario

Minister:

I have the honour of submitting to you, in accordance with the provisions of section 20(1) of the *National Film Act*, the Annual Report of the National Film Board of Canada for the period ended March 31, 2008.

The report also provides highlights of noteworthy events of this fiscal year.

Yours respectfully,

Tom Perlmutter

Tom Perlmutter
Government Film Commissioner and NFB Chairperson

NFB

The National Film Board of Canada

is a public producer and distributor that offers Canadians a unique range of cultural products and resources. Its mandate is to produce and distribute distinctive, relevant, original and innovative audiovisual works that add to our understanding of the issues facing Canadians and raise awareness of Canadian values and viewpoints across our country and around the world. The NFB is an essential component of Canada's national fabric, with Film Board works offering vital insights into our country's richness and diversity – and serving as an indispensable part of Canada's cultural heritage.

For nearly 70 years, the NFB and its private and public sector partners have provided filmmakers from every region of the country with the means to bring their visions to life. The NFB performs this mission in both official languages, with studios in Vancouver, Edmonton, Winnipeg, Toronto, Montreal, Moncton and Halifax, and an office in Quebec City.

Accessibility to the works that it produces and distributes to Canadians is an NFB priority. Increasingly, the organization is using new technologies to ensure that Canadians everywhere have access to its films – even in remote regions where cultural offerings are often very limited. These new distribution channels complement its vast national distribution network, which brings together partners in the public sector (public and school libraries), private sector (distribution companies, catalogue houses, theatre chains and video clubs) and local associations (cultural groups and NGOs). NFB productions are regularly broadcast on conventional and specialized TV networks, while the modern mediatheques in Montreal and Toronto provide access to thousands of titles from its collection. Canadians can also obtain NFB works seven days a week online at <www.nfb.ca>, or by calling toll-free 1-800-267-7710, Monday through Saturday.

To further increase the availability of cultural services to the public and make the most of digital technologies, the NFB is establishing innovative partnerships with private enterprises and other government agencies to produce groundbreaking works for new platforms. The NFB Web site – host to many microsites and Web productions – is a reference portal for industry, film buffs, teachers and students alike. The site is also a daily gathering place for members of a growing number of virtual communities inspired by NFB productions.

The NFB's headquarters in Montreal offers post-production and research and development services renowned for their quality – and their ability to supply innovative solutions to independent filmmakers and private sector partners. It is also the home of one of Canada's largest film collections, with a cutting-edge conservation laboratory ensuring that this cultural legacy is preserved for future generations and increasingly accessible to the film industry as well as Canadians everywhere.

Hungu

PROFILE

MANAGEMENT TEAM

Tom Perlmutter
Government Film Commissioner
and Chairperson
Acting Director General – French Program

Claude Joli-Cœur
Assistant Commissioner
Director – Business Affairs and Legal Services

Luisa Frate
Director – Administration

Deborah Drisdell
Director – Strategic Planning
and Government Relations

Nathalie Courville
Director General – Marketing and Communications

Robert Paquette
Director – Human Resources

Cindy Witten
Director General – English Program

Joanne Carrière
Director – Technical Innovation and Resources

Johanne St-Arnauld
Director General – Distribution

The board of trustees of the National Film Board of Canada comprises eight members and is chaired by the Government Film Commissioner. Six members represent the Canadian population, and the Executive Director of Telefilm Canada, S. Wayne Clarkson, is ex-officio member.

BOARD OF TRUSTEES

Tom Perlmutter
Government Film Commissioner
and Chairperson

Susan H. Abramovitch
Associate – Gowling Lafleur Henderson LLP
Toronto, Ontario
Member until June 4, 2007

S. Wayne Clarkson
Ex-officio member
Executive Director Telefilm Canada
Montreal, Quebec

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President and CEO – Art Gallery of Hamilton
Toronto, Ontario
Member until June 4, 2007

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Lawyer – Robertson Stromberg Pedersen
Regina, Saskatchewan
Member until November 17, 2007

Yves Desjardins-Siciliano
Lawyer and Businessman
Toronto, Ontario
Since May 11, 2007

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Founder and Chair
Applin Marketing and Communications
Since August 1, 2007

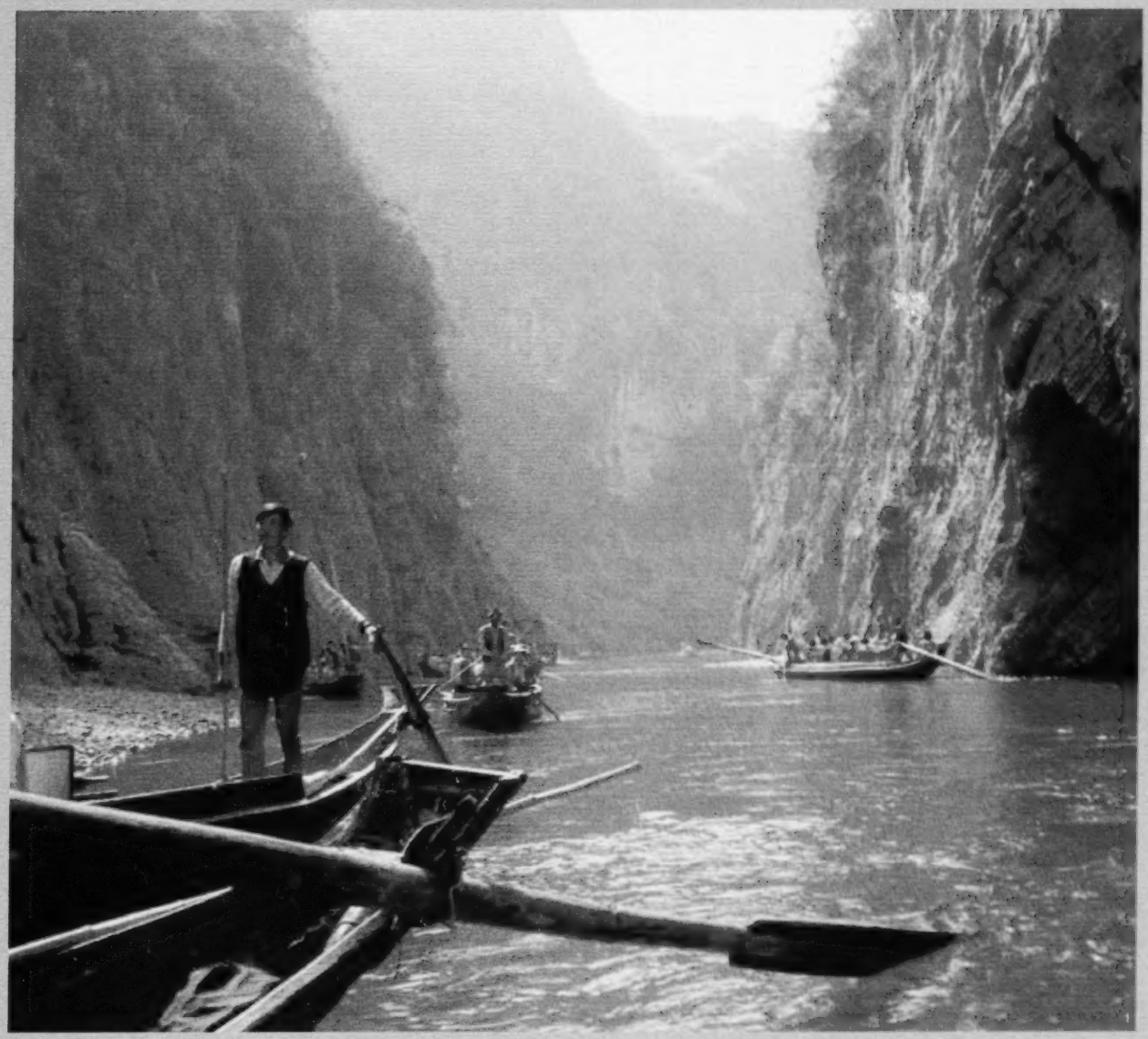
Mary-Lynn Charlton
Founder
Charlton Communications
Since December 3, 2007

Jerome S. Zwicker
President and CEO –Thorndale International
Since January 29, 2008

Marc Rousseau
Associate – LVR Capital
Since January 29, 2008

Claude Joli-Cœur
Secretary of the Board

CHAIRPERSON'S



MESSAGE

RETHINKING THE NFB

In June 2007 I stepped into my new position as Government Film Commissioner after five and a half years as Director General of English Program. The organization was facing important decisions at a time of rapid structural change within the industry. In December 2006 the Board of Trustees had mandated an extension of the 2002-2006 Strategic Plan for one year to give time for a new commissioner to be installed and to lead a reflection and consultations necessary for a new strategic plan. Upon my

arrival, then, there was some urgency to give direction to the NFB, ensure that we would deliver on our performance obligations, put in place a strategic planning process and position the NFB to implement that plan. By the end of the fiscal year we had in place a strong plan based on principles of public service, innovation and accessibility.

We were not, however, starting from scratch. The previous plan had been effective in reinvigorating the institution. I came to the job with an extensive background in the private production sector, a deep knowledge of the Film Board and a passionate commitment to the public service tradition of Canada's great cultural institutions. I had been thinking about, testing and putting into practice key elements of our new strategic directions for almost six years. It was a process enriched by an ongoing dialogue with our staff and with all sectors of the audiovisual industry, both at home and abroad. I had also spent a great deal of time with communities across the country, including the Far North, and with Canadians from all walks of life. What I saw and heard was a revelation.

Abroad, the National Film Board was universally admired and respected as a model public sector producer and distributor whose innovative work helped inspire and transform institutions and individuals alike. It has been a powerful instrument for transmitting a very positive image of Canada. Within Canada I found that the National Film Board was regarded with great pride, seen as indispensable in presenting issues of concern to Canadians and producing must-have educational material for schools. I also heard the lament that our films weren't more readily available.

1. UP THE YANGTZE

WHY PUBLIC CULTURAL INSTITUTIONS MATTER

The thinking about new directions and the actions taken over the past year have been predicated on responding to the entirely legitimate question: Do we need a public sector producer and distributor today? The NFB was founded when there was little sustained indigenous film production in this country. A public sector producer made sense to establish a Canadian audiovisual presence. What is the argument for an NFB today when Canada has an energetic, creative, private sector production industry active across the country and a range of policy instruments to ensure that it remains supported? The question becomes even more acute in the context of the digital revolution. What is the role for a public producer in a free-wheeling digital media universe where the barriers to entry have apparently eroded, a universe where everyone is potentially both creator and broadcaster? Why do we need public institutions to mediate the relationship of creator, creation and audience? We need to answer these questions not once and for all but dynamically: responsive to changing conditions but always anchored in the bedrock principles of public service. Our long-term planning and our everyday operations reflect the lived response to those questions.

UN CRI AU BONHEUR

Fundamentally, public institutions matter and they matter crucially. In his book *Cosmopolitanism: Ethics in a World of Strangers*,* noted philosopher Kwame Anthony Appiah remarks, "The advance of reason in the industrialized world is not the product of greater individual powers of reasoning. It is the result of the fact that we have developed institutions that can allow ordinary human beings to develop, test and refine their ideas." What is true of science, to which Appiah was referring, is also true of societies. Institutions matter because, over the course of generations, they allow the construction of the rich social interactions and identities that make societies and countries work.

* Kwame Anthony Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (New York: W.W. Norton & Company, 2006).

Over its history, Canada has developed institutions that are unique to it. Those institutions, their evolution over time, their relationships with communities and Canadians have woven and become a part of the fabric of this country. The NFB, established in 1939, has become one of those defining cultural institutions. In the almost seventy years of its existence the NFB has built one of the great Canadian brands renowned for excellence and innovation. It has also built, and continues to build, a remarkable audiovisual collection that is a national treasure and the heritage of all Canadians. This institutional continuity is essential for the history and makeup of any country. It is not, however, a static continuity—an organization that ***should*** exist merely because it ***has*** existed. Institutions remain vibrant when they are dynamic, evolving and reinventing themselves to meet the demands of new generations, while remaining true to their core mandate. This notion underlies the continuing accomplishments of the NFB.

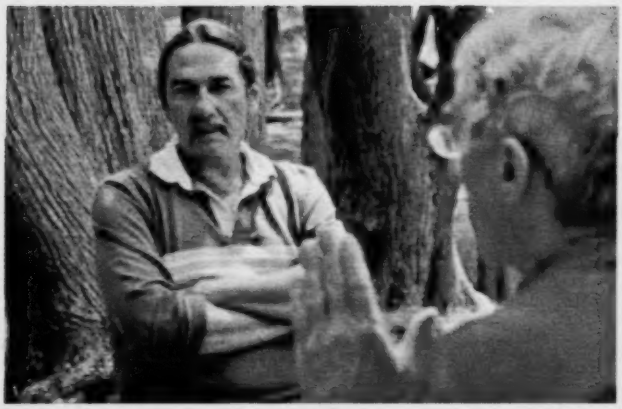
Taking Risks the Private Sector Cannot

Today, the NFB does what the private sector cannot. Non-market risk taking means acting in areas of "market failures," such as emerging filmmaker programs, working with Aboriginal and diverse filmmakers, offering a media voice to underserviced communities, innovating in new forms of expression where the commercial market cannot. These are public goods that have long-term social and economic benefits for the industry, communities and the country. It is through these non-market forms of risk taking that the NFB remakes and revitalizes itself; this is our evolutionary mechanism. Now, let's be clear that dealing with "market failures" does ***not*** mean bypassing the private sector. Often central to these activities will be partnerships with the private sector. It is just that the critical addition or leadership of the NFB makes possible what would have been either impossible or difficult to achieve.

Our ability to act in those areas of market failure, in ways in which even our public broadcasters cannot, makes the NFB an essential component of the national conversation that is articulating a profound, complex, nuanced sense of an evolving Canada, one that has incorporated into its complexity a very different notion of the nation state, one that is multi-identitied within a common framework of democratic and community-oriented values. Canada is the microcosm that Appiah argues for. Central to his argument is the notion of "conversations across boundaries of identity [that] begin with the sort of imaginative engagement you get when you read a novel or watch a movie or attend to a work of art that speaks from some place other than your own...and I stress the role of the imagination here." That is exactly where the Film Board situates itself: in the realm of imaginative engagement.

Such engagement is reflected in much of the work produced over the past year. Yung Chang's ***Up the Yangtze*** has been spectacularly successful both critically and commercially. It has won major awards and been featured at leading festivals such as the International Documentary Festival in Amsterdam and in Sundance, where it was in competition. ***Up the Yangtze*** transports us into the life of an impoverished Chinese teenager, the daughter of illiterate peasants, whose personal story intersects with momentous transformation in China. It is a story that is at once particular and universal and that appeals and resonates with Canadians, as we struggle to understand and engage with China. This highly praised film is brought to Canadians by the deeply emotional connection of a highly talented young Chinese-Canadian artist with the subject matter. The project was a co-production with EyeSteelFilm that required the NFB's commitment to an extensive development period and almost one year of shooting on location. Yung Chang was able to embark on this ambitious project because he had already shown his skills in a lovely first film produced entirely by the NFB.

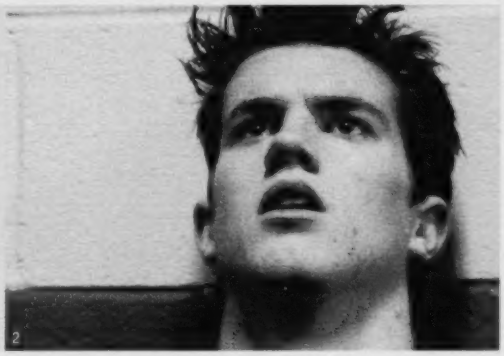
1. Up the Yangtze
2. Yung Chang, filmmaker



Richard Desjardins is an established artist, one of Quebec's best loved singer-songwriters and an accomplished filmmaker. His film (co-directed with Robert Monderie) ***Le peuple invisible*** (***The Invisible Nation***) is an equally passionate and sympathetic engagement with a world we don't know much about; in this case with the Algonquin communities of Abitibi where Desjardins grew up. This film made headlines across Quebec and helped promote a dialogue about Quebec's relationship with its Aboriginal peoples. It too has been both a popular and festival and critical favourite. Again, this is a film that would have been very difficult to produce in the private sector since it involved almost four years of engagement with the Algonquin communities.

The NFB's Filmmaker-in-Residence (FIR) continues to break new ground in form and content. Working with St. Michael's hospital in Toronto, this project placed gifted filmmaker Kat Cizek with front-line hospital workers whose jobs took them beyond the hospital walls into the inner city. Rather than producing a final product such as a television documentary, the project defined a creative process. The result has been a pioneering online documentary that is being cited around the world, winning new media awards and nominations, including a Banff Rockie, a Webby (the Oscars of the Web world), the Canadian New Media Award and a John Grierson nomination for innovation at the Sheffield Documentary Festival. It was also featured in the *Journal of the Canadian Medical Association* as an example of how creative media can improve lives. For example, its photo blog project with young parents of no fixed address (**I Was Here**) has had an impact on the participants and on the delivery of social care in Toronto. Again, this innovative project is something only the NFB could have done because there is no existing economic or commercial model for such work. And yet its impact has been felt in Canada and internationally, undoubtedly opening the way for new thinking about online creation.

Emerging filmmakers Isabelle Lavigne and Stéphane Thibault spent a year in Baie Comeau immersed in the hyper-competitive world of junior hockey. At a time of major concern about violence in the sport, their feature documentary ***Junior*** gave Canadians insights that no other organization but the NFB could deliver.



1. The Invisible Nation
2. Junior

A CREATIVE LABORATORY IN THE DIGITAL UNIVERSE

LATE FRAGMENT

Filmmaker-in-Residence is one illustration of how the NFB can enrich contributions to the online world for the benefit of Canadians and, ultimately, the industry. We act as a creative laboratory working at the leading edge of content creation pioneering new production methods and new business models.

The NFB Web site, which hosts a number of micro-sites and Web productions, has become a destination portal for movie lovers, students from all over Canada and a growing number of online communities that NFB films have created or helped sustain. Citizen*Shift* and Parole Citoyenne, award-winning Web platforms for reflections on current social issues through media creation, have attracted attention around the world.

The NFB's Cross-Media Challenge spearheads cross-platform projects by Canadians in collaboration with international partners to create innovative, professionally produced, socially relevant content across a range of platforms including mobile, broadband, big screens and television. The NFB has become a global market leader and has launched this initiative with partners in Brazil, the U.K., Singapore and at MIP's Content 360.

We also contribute to industry debate on the impact of the digital revolution by participating in forums and serving as a member of the New Media Advisory Committee established by the CRTC. This Committee provided guidance and advice to the CRTC's New Media Project Initiative.

In animation, the NFB continued its tradition of innovation with films like ***Madame Tutli-Putli***, which earned Canada its only prizes at the 2007 Cannes Film Festival and an Oscar nomination. ***Sleeping Betty***, with its wry take on the fairy tale, was also acclaimed by audiences and international festivals.

In partnership with the Canadian Film Centre we pioneered one of the world's first interactive feature dramas and premiered it at the Toronto International Film Festival. The intent was to do what the NFB does best: act as a creative laboratory for innovations that have yet no commercial basis. Through the work we did on ***Late Fragment***, we are exploring the potentials of new cinematic forms and assuring leadership for Canada in such areas.

The public producer for major national events

The same logic drove our commitment to deliver a stereoscopic film on Samuel de Champlain entitled ***Champlain retracé, une œuvre en 3 dimensions*** (***Facing Champlain, a Work in 3 Dimensions***) as part of the celebrations for Quebec City's 400th anniversary. This film is the result of a fruitful partnership with Quebec's Museum of Civilization. Working with leading Quebec director Jean-François Pouliot, we pushed beyond the boundaries of conventional filmmaking, experimenting with new equipment and new ways of storytelling. As stereoscopy becomes more and more popular, the NFB will be one of the few places in Canada able to deliver expertise and creative leadership.

The Champlain film also underscored another objective of NFB's programming: to play the role of a public sector producer by participating in and creating heritage work for important national events. It was for this reason we partnered with the National Arts Centre in Ottawa on the Governor General's Performing Arts Awards. We produced the films on the laureates in a way that had never been done before by treating each film portrait as a unique piece of film art. The results were a spectacular success for the laureates, the Awards and the NFB.

The NFB remains committed to similar projects with a national scope. We are working closely with the Vancouver Olympics Cultural Olympiad and the Truth and Reconciliation Commission on the Residential Schools.

More and more accessible to Canadians

As a public sector institution we have a particular duty to connect with Canadians. We reach Canadians through television–most of our work is broadcast–and also through festivals, community screenings, online and through an extensive school network. In 2007-2008, the NFB reached an estimated Canadian audience of 26 million. This is impressive, but we must do even more. We must explore the whole landscape of new possibilities such as Internet-based distribution and digital cinema. In January we launched Canada's first e-cinema network, a pilot project that provided five francophone communities in Acadia with high-end HD projectors and servers. Since then we have been downloading, via a high-speed connection, weekly programs of documentaries and animation that provide a rich alternative cinematic experience to French-speaking communities that have never had that possibility before.

1. Sleeping Betty
2. Facing Champlain, a Work in 3 Dimensions

In January 2009, in conjunction with our 70th anniversary, we will be launching a major initiative to give Canadians anytime-anywhere access to the treasures of the NFB vaults. We are working to enhance our deep connection with the educational system across the country. Teachers are hungry for the Canadian content that the NFB provides. Our students need to have learning materials created in Canada to enhance their knowledge and understanding of the country.

All of this means we need to implement a long-term strategy for digitizing our collection.

Digitization is essential both for the preservation of a rich heritage that belongs to all Canadians and for building for the future. We have started on the road to digital transformation but there remains much to do. We will have to adjust our production chain, distribution strategies and our organizational structure while fulfilling our role as a public sector producer and distributor, delivering unique value to Canadians.

THE FINANCIAL CHALLENGE

At a time of creative renascence and organizational renewal we are feeling more than ever the effects of years of financial decline. In 1996 the National Film Board, along with other cultural agencies, suffered severe cuts. We lost almost 30% of our budget and close to half our staff. Over the last ten years we have lost a significant amount of our purchasing power. At the same time, this year, we have had to make significant capital investments, close to 5% out of our overall operating budget, to continue to operate and to build for the digital future.

As part of our new strategic plan we are responding to the financial challenges vigorously. We will continue to put in place measures to economize, to become more efficient and to increase productivity. We are exploring new business partnerships and becoming even more aggressive in our distribution efforts in a difficult and changeable international marketplace. But fundamentally it is the government that has a responsibility for stewardship. The National Film Board is a national treasure. It is incumbent on us all to ensure that we foster and nurture this institution, as we do with the environment, and hand it on to future generations of Canadians as their thriving heritage.

Tom Perlmutter

TOM PERLMUTTER
Government Film Commissioner and Chairperson
National Film Board of Canada

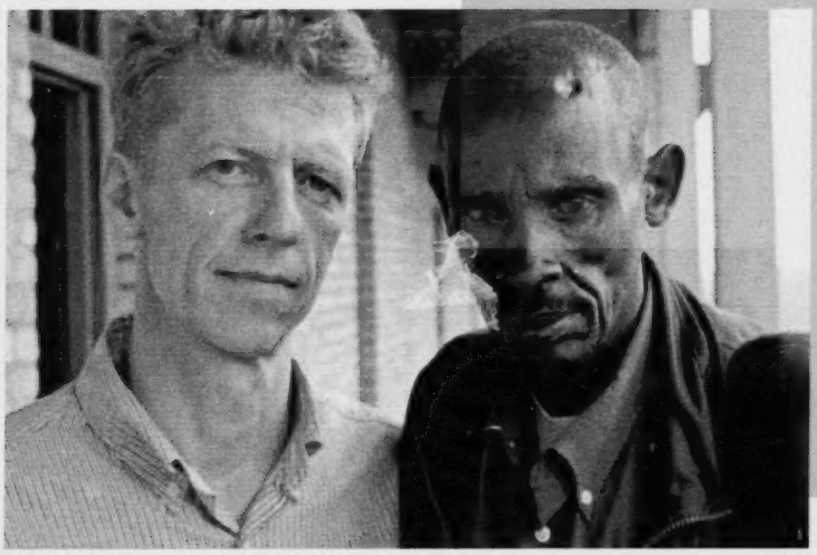
THE INVISIBLE NATION

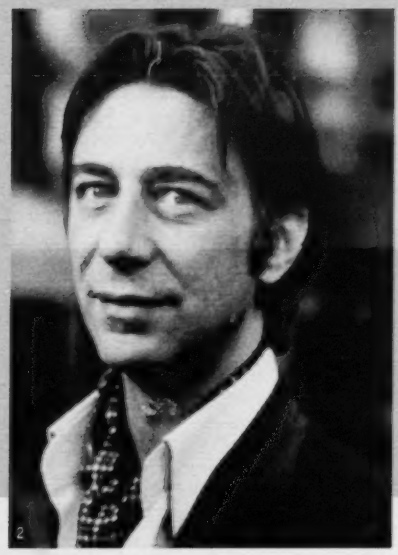
IMAGINING
CREATING
INSPIRING

CANADIAN FILMS FOR EVERYONE, ALL OVER THE COUNTRY!

Madame Tutli-Putli

THE NFB, Canada's public producer





FILMS THAT ENTHRALL AND ENGAGE

Premiering on large and small screens, at prestigious international and Canadian festivals and in communities across Canada, the NFB's 2007-2008 productions and co-productions have drawn tremendous acclaim this year. Better yet, they have generated more dialogue and discussion than ever among Canadians in all parts of the country.

Up the Yangtze, co-produced by the NFB and EyeSteelFilm Inc., is a film by Yung Chang, a young Montreal director of Chinese origin. It is an outstanding example of this success. Released at the Vancouver International Film Festival, where it won the Best Canadian Documentary Award, the film chronicles the social impact of harnessing the mythic Yangtze River. It received rave reviews in official competition at the Sundance Film Festival, where theatre distribution rights for Canada and the U.S. were quickly snapped up, and captivated jurors at the prestigious International Documentary Festival of Amsterdam (IDFA), which voted it one of three finalists for the Joris Ivens Award. It has also performed remarkably well on Canada's big screens: Selected as one of the ten best Canadian films of the year by TIFF, it has broken all box office records and so far grossed over $1,000,000.

The IDFA – where the NFB had a landmark presence with seven entries – also showcased the world premiere of ***Triage: Dr. James Orbinski's Humanitarian Dilemma***, an NFB and White Pine Pictures co-production also selected for official competition at Sundance. Reminding viewers of the wrenching choices facing humanitarians in wartorn countries, director Patrick Reed follows Dr. James Orbinski, who accepted the 1999 Nobel Peace Prize on behalf of Médecins Sans Frontières (Doctors Without Borders), as he travels to Somalia, Rwanda – where he led the mission in 1994 – and the Democratic Republic of Congo.

Michael Christoffersen's ***Milosevic on Trial*** was another noteworthy world premiere at IDFA, taking audiences behind the scenes at former dictator Slobodan Milosevic's trial before the War Crimes Tribunal in The Hague. The film was made possible by the joint efforts of a number of Canadian and international producers, including the NFB, Team Productions (Denmark), the BBC (U.K.), RTBF (Belgium) and ZDF/Arte (Germany).

The NFB's participation in such significant and far-reaching projects highlights Canada's vital international role and the importance of its efforts and initiatives with foreign partners.

1. Triage: Dr. James Orbinski's Humanitarian Dilemma
2. Milosevic on Trial

Closer to home

Other films shed new light on issues closer to home. Isabelle Lavigne and Stéphane Thibault's ***Junior***, shot in the cinéma-vérité tradition, explores the world of Major Junior hockey via a full season in the lives of the Baie Comeau Drakkars. Highly acclaimed at the Rencontres internationales du documentaire de Montréal (RIDM) and Festival du film international de Baie-Comeau, it also screened at Réseau Plus theatres in Montreal, Quebec City, Sherbrooke and other Quebec centres. Its account of the junior players' tough, highly competitive and demanding world led to heated and wide-ranging debates in the media, quickly becoming a benchmark for everyone with an interest in sports as a reflection of our society.

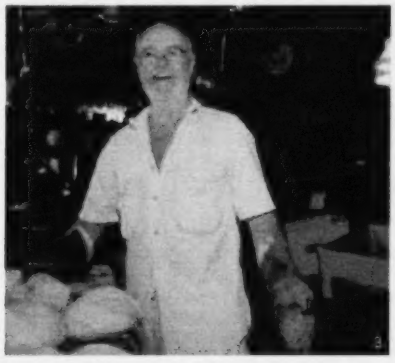
1

Les épouses de l'armée **(*Nomad's Land*)** is a first work by Claire Corriveau revealing the invaluable and unsung contributions made by the wives of Canadian Forces personnel. The film had its international premiere at Montreal's World Film Festival, leading to a wave of media coverage that propelled Corriveau to the forefront of the news. Richard Desjardins and Robert Monderie's eagerly anticipated ***Le peuple invisible*** gave a voice to the Algonquin Nation and helped Canadians discover the reality of Aboriginal peoples' daily existence. The film got off to a remarkable start, opening the Festival international du cinéma en Abitibi-Témiscamingue. Extensive media coverage in Quebec led to a theatrical release, with the film making Quebec's Top 20 by the end of the first week. Since then, it has been screened by over 35 film clubs in the province and has won the Jutra Award for Best Documentary.

Many works have also shown Canadians the battles, failures and triumphs of everyday Canadians. ***Mémoire à la dérive***, shot by filmmaker Pauline Voisard over the course of a year, follows a group of patients with Alzheimer's disease down the irreversible path of memory loss. Werner Walcher's ***River of Life*** follows a group of eight women along the Yukon River Quest, the world's longest annual canoe and kayak race. All of them are survivors of breast cancer and together are reaffirming their exhilaration at being alive and their will to seize life. Rosie Dransfeld's ***The Dogwalker*** is a remarkable portrait of one man's struggle to rebuild an identity shattered by a childhood brain injury.

In partnership with Ça tourne productions, the NFB co-produced ***On a tué l'Enfant-Jésus*** is Renée Blanchar's moving testimony to human solidarity and the vitality of small rural communities, chronicling the conversion of the Hôpital de l'Enfant-Jésus in Caraquet to a community health centre. Festival opener and award winner at the Festival international du cinéma francophone en Acadie, the film also aired on Radio-Canada, the CBC French-language network, in January.

2



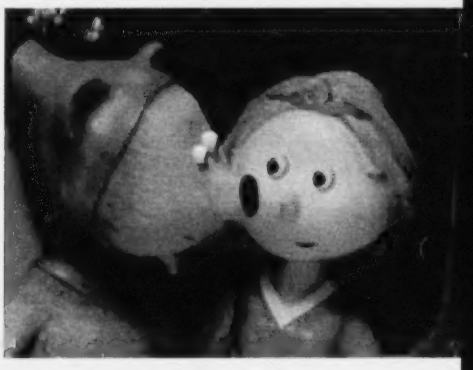
3

The media extensively covered the release of Denys Desjardins' ***Au pays des colons***. Following in the footsteps of Pierre Perrault, Desjardins recalls the history of 80,000 settlers relocated to Abitibi by the government during the Great Depression of the 1930s, through the portrait of one family that chose to remain. The film received critical acclaim at its international premiere at RIDM. In partnership with the Réseau Biblio, Quebec's public library network, the NFB took the film on tour in February, along with Christian Fournier and Sylvain Rivière's documentary ***Léandre Bergeron, avec conviction, sans espoir***, an NFB co-production. Both films were screened at public libraries in Abitibi-Témiscamingue, often to full houses.

Animation: as fit as a fiddle at 66 years!

After their rousing 65th anniversary celebrations, the NFB's animation studios have found a fresh burst of energy, producing works that have garnered international acclaim and more importantly, served as a source of pride for all Canadians: Chris Lavis and Maciek Szczerbowski's ***Madame Tutli-Putli*** was an award winner at Cannes and an Oscar nominee, while Claude Cloutier's ***Isabelle au bois dormant*** **(*Sleeping Betty*)** garnered no fewer than ten awards, including a Jutra. Other films got off to a promising start, including Pierre-Luc Granjon and Pascal Le Nôtre's ***L'hiver de Léon*** **(*Léon in Wintertime*)**, co-produced by the NFB and the French production house Folimage; Nicolas Brault's ***Hungu***, a timeless and graceful story without words; and Izabela Bzymek's ***Oma's Quilt***, one of seven new films in the NFB ***Talespinners 2*** collection for children aged 5 to 9.

These are only a few of the 155 productions that would never have been made without the NFB's contribution, attesting to its ability to work independently and with private-sector partners – in niches and timeframes that would not be viable, if only market dictates applied. More NFB achievements will be mentioned in the following pages. Our constantly evolving cultural heritage can also be viewed on the NFB's Web site, at <www.nfb.ca>. ■



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1. Junior
2. Nomad's Land
3. Léandre Bergeron
4. Léon in Wintertime

FOR MANY YEARS, THE NFB HAS LENT ITS EXPERTISE TO YOUNG CANADIAN FILMMAKERS, OFFERING TRAINING AND PROFESSIONAL MENTORING PROGRAMS WITHOUT EQUAL IN CANADA. LOW-COST AND HIGHLY EFFECTIVE, THESE PROGRAMS HAVE EARNED THE PRAISE OF PARTNERS, BOTH PUBLIC AND PRIVATE, HERE IN CANADA AND ABROAD. THIS YEAR, THESE PROGRAMS HAVE AGAIN MADE IT POSSIBLE FOR EMERGING FILMMAKERS, OFTEN FRESH OUT OF FILM SCHOOL, TO CREATE THEIR FIRST PROFESSIONAL WORKS.

THE NFB NURTURES NEW TALENT

The NFB draws on its production expertise, skilled professionals, state-of-the-art equipment and its ability to attract talented filmmakers and partners from across Canada to create mentorship programs tailored to the needs of specific groups. Participants are immersed in a high-level professional environment, with the resources they need to work creatively.

Without a doubt, Hothouse is the best known of these initiatives in the animation sector. This year, under the watchful eye of Torill Kove, Oscar winner for ***The Danish Poet***, and with support from a strong technical team, eight emerging animators spent three months at the NFB's Montreal studios to make one-minute shorts on the theme "A Chance Encounter." The NFB's international reputation is such that Brazil sent two of its hottest new talents to take part. The funny and touching results can be viewed on the NFB Web site.

Concluded just one year ago, new partnerships between the NFB, the Institut national de l'image et du son and the Université du Québec à Montréal have given the first generation of students a chance to take master workshops, access NFB stock footage and – for graduating students – access postproduction services in sound effects, music, colourization and timing for course-end works. These partnerships certainly proved themselves: at the Canadian Student Film Festival in September, Sandra Coppola of UQAM was awarded the Norman McLaren Prize – the overall top prize, accompanied by a grant – for her short film ***Un week-end à la campagne***. Another recent UQAM graduate, Christine Crépin received the Kodak Imaging Award for Best New Canadian Student Director for her film ***L'image du beau***.

The year also saw finalists in the fifth Reel Diversity competition putting the finishing touches to their projects. Created and financed by the NFB, this program for young documentary filmmakers from visible minority communities has already helped many promising and talented artists make their mark, including Sobaz Benjamin, Elizabeth St. Philip and Zarqa Nawaz, who went on to create ***Little Mosque on the Prairie***. During the past few years, CBC Newsworld's documentary showcase ***The Lens*** has been the project's broadcast partner, premiering the works of competition winners. In September 2007, the NFB announced the winners of the 6th Reel Diversity competition: Gesar Mukpo, Ariel Nasar and Lester Alfonso. They are already deep into their projects and we will doubtless be hearing about them next year!

1. L'Image du beau
2. Mobidocs: Confessions in a Digital Age
• I've Never Had Sex

As part of phase two of the Nunavut Animation Lab, four young animators from Iqaluit and Pangnirtung spent the first four months of the year at the Banff Centre, a project partner, to continue training and create an animated short. They were chosen from among 38 Nunavut residents who last year took part in intensive workshops in Cape Dorset, Iqaluit and Pangnirtung. With the experience it acquired during phase one of the program, the Inuit Broadcasting Corporation, another of the NFB's six partners in the project, can now give its own regular training workshops and provide production services, using professional equipment provided by the NFB in all three communities. The project reflects the NFB's concern with sustainability, leaving behind a lasting legacy of ongoing training and cultural infrastructure in the North.

Two of our programs designed to meet the needs of young Francophones outside Quebec and contribute to the vitality of linguistic minority communities – Momentum in Ontario and Tremplin in Acadia – were brought together this year and opened up to aspiring documentary filmmakers from all parts of Canada. This was made possible by cooperation between the Interdepartmental Partnership with the Official-Language Communities (IPOLC) and Radio-Canada. Six applications were selected: eager to take their first steps as professionals, finalists have signed contracts to make a documentary short, no more than fifteen minutes long, with a professional team. They will also be assisted through a series of training workshops covering every stage of the filmmaking process.

Last but not least, the 19th Cinéaste recherché(e) competition, which gives passionate young animators a chance to create their first work, was launched in March 2007. This doyen of NFB training programs has produced stellar graduates like Michèle Cournoyer (1992), Tali (1997) and Nicolas Brault (2002). Their works, familiar to Canadian film lovers, are now screened across the globe.

The next generation is making its mark at the NFB! These are just a few examples of the fifteen or so professional training programs available each year, along with the numerous master classes given in many Canadian cities. Details on all the programs are available on the NFB Web site at <www.nfb.ca>. ■

THE NFB: AN INVALUABLE PARTNER AT CANADIAN CULTURAL EVENTS

The NFB has established excellent relationships with cultural events in every region of Canada. As both a public producer and distributor of audiovisual works, the NFB's role goes beyond sponsorship, working with organizers to establish and program events that bring people together and revitalize Canadian culture.

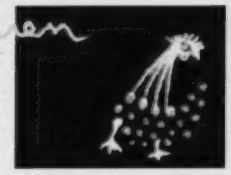
Over the years, the NFB has become a key partner in some forty Canadian film festivals and activities. These include major public events like the Vancouver, Halifax, Winnipeg, Toronto and Montreal film festivals, as well as events geared towards the film industry, such as HotDocs, the annual meeting of the Canadian Film and Television Production Association and the Banff World Television Festival.

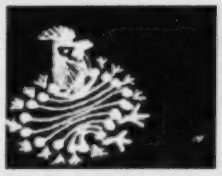
The NFB's partnership with the Ottawa International Animation Festival (OIAF), now the largest event of its kind in North America, offers a fine example of how the NFB can be of help, contributing to the success of OIAF 2007 (September 19 to 23) in a variety of ways:

- **Festival promoters used NFB databases to promote the event and reach a targeted audience directly.**
- **In addition to entering films in competition and sponsoring the Public Prize, the NFB organized morning discussion sessions with filmmakers whose works had been shown the previous evening. The sessions were open to the public and media – this year each session was sold out!**
- **NFB producers took part in the sessions as panellists and hosts.**
- **NFB experts from the Toronto Mediatheque were on site, offering introductory animation workshops for youngsters and families.**
- **At the end of the event, a select group of Festival guests, primarily from the United States and Japan, were invited to the NFB animation studios, where they viewed demonstrations of state-of-the-art techniques.**

Other partnerships resulted in unique creative moments that transcended both discipline and genre. A world tour of Norman McLaren's works, which began in Cannes in May 2006, concluded on October 2 in Montreal with a memorable evening that featured a collaboration between the NFB and the Montreal Symphony Orchestra. To open the concert, four of McLaren's films – ***Blinkity Blank, Love on the Wing, Neighbours/ Voisins*** and ***Hell Unlimited*** – were projected onto a giant screen while the orchestra, under the direction of conductor Kent Nagano, performed the score. This hugely successful performance was repeated the following morning. In the same spirit, the NFB generously opened its vaults to the creators of ***Norman***, a brilliant tribute to McLaren fusing live theatre, dance and film. Unanimously acclaimed by critics, ***Norman*** played to sell-out houses for several weeks in December in the Cinquième Salle at Montreal's Place des Arts. Throughout the run, audiences also attended free screenings of McLaren's films and introductory animation workshops in the Hall des pas perdus at Place des Arts.

Norman McLaren





BLINKITY BLANK

REACHING OUT TO FRANCOPHONES ACROSS CANADA

The partnership between the NFB and Rendez-vous de la Francophonie is based on the same principles of pursuing excellence, enhancing diversity and making our culture more widely available to all Canadians. The partnership was extended this year to strengthen the pan-Canadian dimension of the Rendez-vous, with the NFB participating in the selection of this year's theme – the elderly. The NFB delved into its collection to set up programs, doubling the number of screenings in 2007-2008 to over 120, delighting viewers in dozens of towns and communities and filling theatres in places as diverse as Yellowknife in the Northwest Territories, Isle Madame in Nova Scotia, Ponteix in Saskatchewan and Kirkland Lake, Ontario.

In the Northwest Territories and Yukon, these NFB-organized activities had long-term, positive results extending far beyond the event: regional Rendez-vous co-ordinators who found themselves working together for the first time decided to regularly plan joint initiatives. The NFB also played a key role in organizing the competition "Présente-moi tes grands-parents," in which young amateur francophone filmmakers from all parts of Canada were asked to submit a mobifilm – a short film shot with a mobile device – online. The second national project of the Rendez-vous, it immediately took off, enabling organizers to use the Web for the very first time and raising unprecedented interest among youngsters who are tomorrow's francophone community in Canada. ■

THE NFB AND THE PRIVATE SECTOR

PARTNERSHIPS KEY TO THE SUCCESS OF THE INDUSTRY

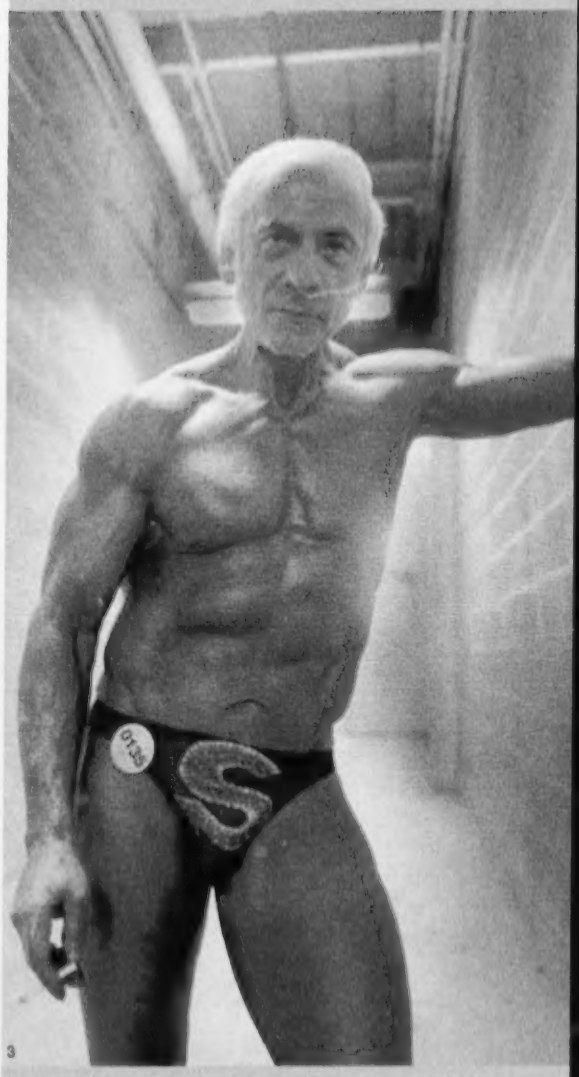
A vital partner with Canada's film industry, the NFB has always played a unique role in the Canadian audiovisual landscape. It is involved in a film from start to finish: supporting artists in their professional development, breaking new ground in film technologies as well as investing in the distribution of audiovisual works. At every stage, it works closely with and complements its private-sector partners.

The NFB allows its partners to take commercial and artistic risks. As a co-producer, it has the organizational flexibility to participate in a variety of ways, meeting the specific needs of projects. In 2007-2008, the NFB's private-sector partnerships resulted in 100 co-productions, including ***Up the Yangtze***, a co-production with EyeSteelFilm Inc. of Montreal; ***The Bodybuilder and I***, for which the NFB teamed up with the new production house January Film in Toronto; and ***Mémoire à la dérive*** (***Memory Adrift***), an NFB and Vidéo Femmes Inc. co-production.

To succeed in an increasingly competitive global environment, the Canadian audiovisual industry needs wide-ranging partnerships that involve public-sector representatives – such as the NFB, programs like the Interdepartmental Partnership with the Official-Language Communities (IPOLC) and provincial agencies – as well as private-sector stakeholders. NFB was a founding partner of The Documentary Channel, along with private broadcasters and documentary production houses and the CBC. With CBC's purchase of a controlling share in the channel this past year, the NFB continues to work with Canada's public broadcaster in offering Canadians the finest documentary programming from the NFB, CBC and independent filmmakers at home and abroad.

As a distributor specializing in documentary and animation film, the NFB enjoys an enviable reputation in Canada and abroad. Its distribution activities seek to maximize partnerships, generate revenue and offer Canadians better access to a broad range of Canadian films. Many independent producers choose the NFB to represent their works, especially in foreign markets. The NFB, meanwhile, often relies on the strengths of private Canadian companies to distribute some of its works in specialty markets, particularly at the retail level. For example, in early 2008 the NFB extended its agreement with Koch Entertainment Canada of Toronto for two years. This company will now distribute the equivalent of 25 hours of additional programming a year, making more works from the NFB collection widely available to the public, including ***Canada Remembers*** and ***The Last Round: Chuvalo vs. Ali.***

Harnessing the potential of new technologies is another area where the public and private sectors need to work together to meet huge challenges. The NFB accepted an invitation to join a partnership with [propulse]ART, an offshoot of the Society for Arts and Technology (SAT) in Montreal. Together, fourteen partners from the arts, the academic community and wireless telephone services are developing an extensive toolbox to network audiovisual, stage and computer equipment. This will benefit arts event promoters as well as people in remote communities, who will be able to see major Canadian works as never before, thanks to these new technologies. ■



1. Memory Adrift
2. Canada Remembers
3. The Bodybuilder and I

A LANDMARK PRESENCE

NFB EXPORTS ITS KNOW-HOW

The NFB is one of the best-known and most widely admired Canadian audiovisual brands in the world. Its expertise, programs for emerging filmmakers, knowledge of new technologies and ability to give a cinematographic voice to under-represented groups set an example for the rest of the world, helping to boost Canada's reputation for excellence and opening doors for Canadian producers and filmmakers internationally. In 2007-2008, the NFB continued to strengthen key relationships and forge new ties abroad, benefiting the entire Canadian film industry.

The Canada-Brazil co-operation agreement continued to foster exchanges between artists and artisans in the two countries and encourage the export of Canadian know-how. Projects begun last year as a result of NFB-organized meetings between independent producers in the two countries continue to be developed. This year, Cinemateca Brasileira presented a major retrospective of Norman McLaren's works in several large Brazilian cities. As part of a series of activities carried out in conjunction with the NFB, the Canadian Embassy in Brasilia, the Centro tecnico audiovisual and Brazil's Ministry of Culture invited animation filmmaker Martine Chartrand to give a series of workshops entitled "Film as a Tool for Change" in Rio, São Paolo and Salvador de Bahia. Manon Barbeau, creator of the Wapikoni Mobile in co-production with the National Film Board, collaborated with the NFB on a series of lectures about her experiences in this unique program. She was accompanied by a young Wapikoni filmmaker who spoke about the impact this project is having among young Aboriginal people and participating northern Canadian communities. The visit also provided an opportunity for discussions with stakeholders interested in setting up a Brazilian version of Wapikoni.

New agreement with Haiti

In May 2007, the NFB signed a new cultural co-operation agreement with Haiti, a country facing immense challenges, with whom Canada has a close and valued relationship. In one of the first major developments under this agreement, the NFB donated 212 of its titles to the Haitian government for broadcast on private, public and educational networks. It also donated cameras, lighting equipment and three professional analog-digital videotape recorders for Haiti's national television network, enabling the country to develop its own archive holdings, as well as some 1,300 videocassettes for distribution to public libraries, schools and arts organizations. The second edition of Festival Ciné Canada, held in February 2008, was almost entirely devoted to NFB films, drawing thousands of viewers to open-air and theatre screenings – a resounding success.

Under a new partnership with FilmAustralia, the NFB continued to test and push the boundaries of cinema and new platforms. A joint effort by the two organizations led to an experimental new series of short documentary and animation films, ***Mobidocs: Confessions in a Digital Age***, designed for cellphone and podcast distribution. Five young filmmakers from each of the two countries used new technologies to express personal views on current issues, exploring five themes ranging from the environment to human relationships – creating clips that are original and entertaining in structure and message.

Once again this year, the partnership between the NFB and Cannes Film Festival helped publicize the innovative works of young filmmakers from around the world. In just seven days, 108,333 film buffs – twice as many as the previous year – visited the NFB Web site and voted for their favourite shorts in the Online Short Film Competition Cannes Special 2007, presented by the National Film Board of Canada in association with the Cannes Short Film Corner (the short film market at the Cannes Festival) and YouTube, and in partnership with Musique Plus. Over half of the 1,149 entries were submitted online, with ten selected for the short list. Filmmaker Mark Conn garnered unprecedented publicity for his winning entry, ***Withdrawal***, receiving a professional HD camera and a computer loaded with postproduction software from the NFB.

Mobidocs: Confessions in a Digital Age
1. Begging for change
2. urnt4me

GENERATIONS OF ABORIGINAL VOICES

The NFB was the first Canadian producer of films by Aboriginal filmmakers. Today, it remains one of the world's most important producers of Aboriginal works. This year, the NFB is especially proud to have produced works by several generations of filmmakers from communities across Canada. At the same time, NFB training programs continue to make audiovisual material available to greater numbers of emerging artists and communities, who enrich Canada's social fabric by sharing their stories and viewpoints.

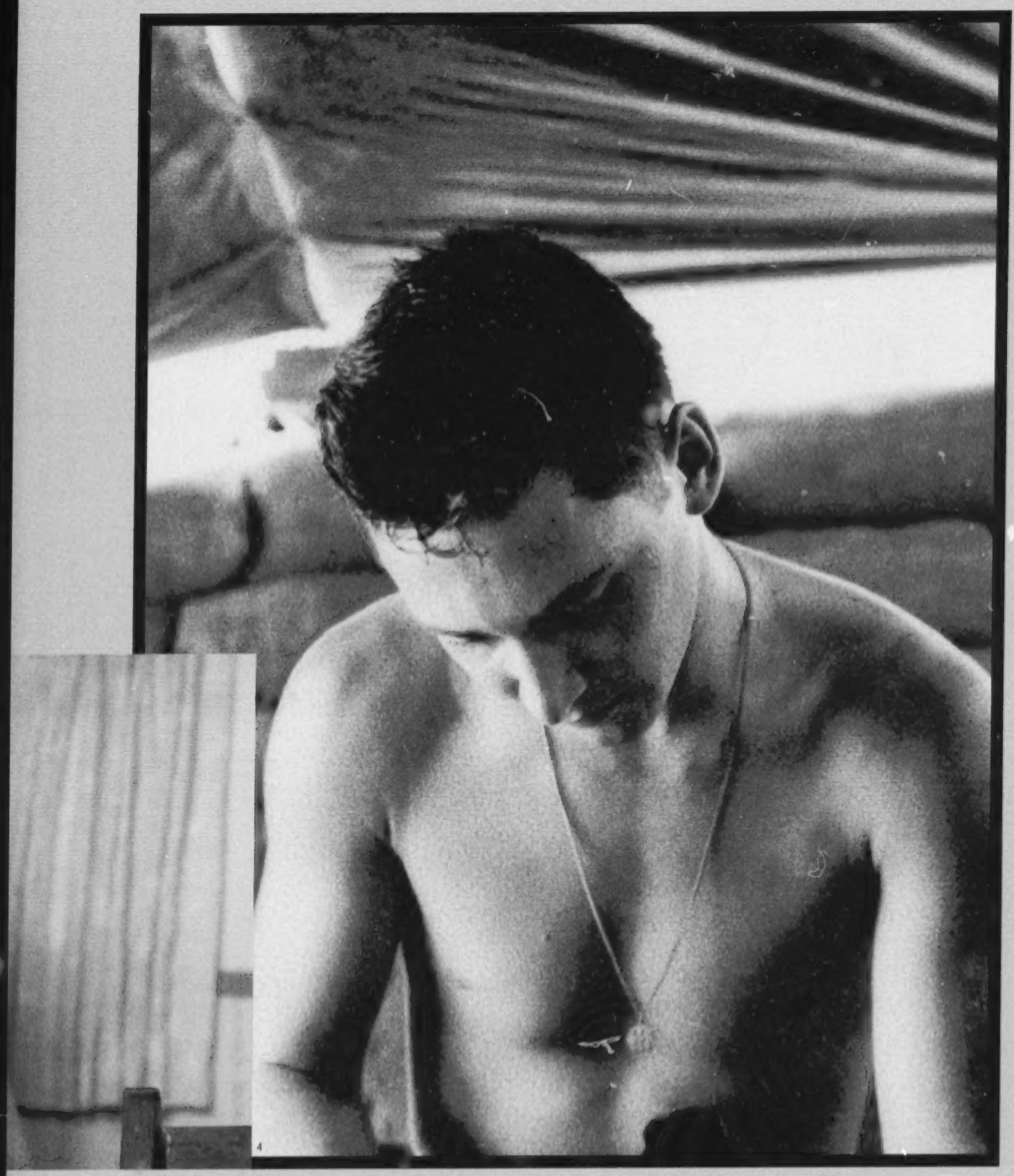
World-renowned and prolific filmmaker Alanis Obomsawin added a new film to her already impressive body of work: ***Gene Boy Came Home***, the harrowing and deeply moving story of Eugene Benedict's two years of service with the U.S. Marines in Vietnam and his long journey back to the Odanak reserve. The NFB's Aboriginal Filmmakers Program enabled Curtis Kaltenbaugh to make ***A Place Between - The Story of an Adoption***, in which he relates his own experiences as well as a decisive meeting between his biological and adoptive parents. And this year, ***First Stories, Volume III*** brings us the works of four filmmakers from Alberta who received training and professional support: ***His Guidance*** by Duane Linklater, ***Hooked Up: NDNs Online*** by Jennifer Dysart, ***Two Spirited*** by Sharon A. Desjarlais and ***Walking Alone*** by Gérald Auger.

Designed for the up-and-coming generation, *Our World* utilizes the creation of digital works to help teenagers develop storytelling skills while restoring their ties to their mother tongue. This year, the *Our World* team worked with young artists from the Nuxalk Nation in Bella Coola, British Columbia and the Tlingit Nation in Tesla, Yukon.

In Quebec, the annual screening of Wapikoni Mobile films, co-produced by the NFB, has become an eagerly awaited event in Aboriginal communities. This year, no fewer than 36 films by young people were made by the travelling studio, with some reaching a wide audience. Kevin Papatie's latest film, ***L'amendement***, was presented as the opening short for Denys Arcand's *L'âge des ténèbres* throughout Quebec, while the young filmmaker himself took part in the film's promotional tour through several cities. ***Kokom déménage***, by Évelyne Papatie and Vince Papatie, opened for Richard Desjardins and Robert Monderie's ***Le peuple invisible*** – a film made possible because Algonquin chiefs were convinced of its excellence and trusted its filmmakers. And Cherylin Papatie's ***Soirée de filles***, shot in the Algonquin community of Kitcisakik in the summer of 2007, won the Anthropologues du Québec Award at the International Ethnographic Film Festival of Quebec in February.

The NFB's co-production initiatives are helping a growing number of Aboriginal children become familiar with their own cultures through audiovisual works. For example, the seven films in ***Wapos Bay Series 2***, a joint project by Aboriginal producers Dennis and Melanie Jackson of Wapos Bay Productions and the NFB, give Cree children aged 5 to 9 a new series of animated films reflecting their world and their traditional values. On the other side of the country in New Brunswick, Phyllis Grant, a Mi'kmaq artist from the Pabineau Nation, started shooting her second animated children's film, ***Waseteg*** – which in Mi'gmaq means "first light of dawn." ■

1. Wapikoni Mobile
2. First Stories: Walking Alone
3. Wapos Bay Series
4. Gene Boy Came Home



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NFB AT QUEBEC CITY'S 400th IN THE OLD CITY AND ACROSS CANADA

Since its creation in 1939, the NFB has made films marking great moments in Canada's history. Today, this tradition lives on in the NFB's contributions to Quebec City's 400th anniversary celebrations, with a series of memorable NFB works for Quebecers and all Canadians – providing new perspectives on the Canadian experience for generations to come.

In February 2007, the NFB announced an outstanding program to mark Quebec City's anniversary with a wealth of projects.

Jean-François Pouliot's spectacular 3-D short film ***Champlain retracé, une œuvre en 3 dimensions*** (***Facing Champlain, a Work in 3 Dimensions***) is the NFB's permanent artistic and historical legacy for Quebec City and its people, as well as for visitors from other parts of Canada and abroad. The innovative stereoscopic film cleverly melds history, drama and animation, depicting Samuel de Champlain as a larger-than-life figure. As of May 2008, the film will screen for visitors at the Centre d'interprétation de Place-Royale, in the heart of the Old City.

At the time of writing, NFB studios were wrapping up production of two eagerly awaited feature films, ***Folle de Dieu*** by Jean-Daniel Lafond, and ***Infiniment Québec*** by Jean-Claude Labrecque, a Productions Thalie co-production; both films will have their world premieres in Quebec City. Carole Laganière's documentary short ***Mon parc, mes Plaines*** will screen all summer long in the huge National Battlefields Commission centenary tent.

The NFB will be present at Espace 400e, where visitors view special programs of NFB films linked to weekly themes chosen by the Société du 400e anniversaire de Québec. The NFB will also be a part of the Aboriginal dimension, with special Wapikoni Mobile activities and a series of films from its collection shown at the Huron Wendat Village's new hotel-museum and outdoor amphitheatre in Wendake.

NFB OPENS ITS VAULTS TO PARTNERS

In the same spirit, the NFB has also given filmmakers involved in other projects generous access to its cherished audiovisual heritage. When asked by independent producer Imavision, the NFB opened its vaults to filmmaker Roger Otis for his documentary on the history of Quebec City, created with NFB film clips. Entitled ***The Castle Chronicles/Vu du château***, this work lent its name to a box set of four DVDs, which include Otis's film and 16 restored full-length NFB films, subtitled in English and French. Over 15,000 of the box sets were sold in just a few months.

The NFB's remarkable stock footage collection was also available to Robert Lepage as he put the finishing touches to ***The Image Mill/Moulin à images***, a large-scale multimedia show that will be projected onto grain silos in Quebec City's Old Port.

Through it all, the NFB has never lost sight of its goal to reach Canadians in every part of the country, and it remains committed to ensuring that all Canadians can be part of Quebec City's 400th anniversary audiovisual celebrations. Delving into its collection, the Film Board has crafted a superlative panoramic portrait of Quebec City, from its beginnings to the present day, through a panoply of archival and recent films. Compiled in three separate programs, informative as they are entertaining, these works will be available to educational institutions, libraries and arts centres across the country, so that all Canadians have an opportunity to celebrate Canada's founding moments. ■

1. Infiniment Québec

THE NFB:

NFB ONLINE: PROMOTING FILM AND SPARKING DISCUSSION

CANADIANS OF ALL AGES are going online in ever-greater numbers, to work, interact, find and share content. The result is nothing less than a digital revolution, a global transformation that is bringing sweeping changes to the entire audiovisual sector.

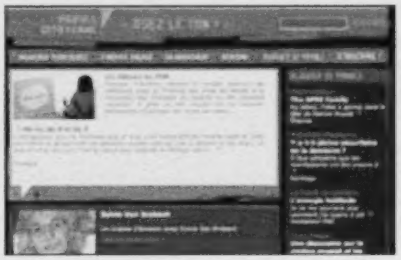
Despite the Web's popularity in Canada, the ten most popular Canadian sites are U.S.-owned. As a public producer and distributor, the NFB is working to address this imbalance, leading the way in providing much-needed Canadian Web content – works that foster dialogue on issues that matter to Canadians and their communities, and pave the way for Canada's private-sector partners and media makers to increase their Web presence.

a creative laboratory

This year, to address Internet users' evolving needs and showcase its products more effectively, the NFB built a more flexible graphic interface for its Web site. A new search engine makes the site easier to use, with features that will be welcomed by all users, including film professionals and schools.

As a public producer, the NFB has continued to post innovative and relevant content online, some designed exclusively for the Web. It has also created a variety of sites that give Canadians better access – to its productions, and to the heritage the NFB is committed to preserving. The site for ***Madame Tutli-Putli***, also posted on YouTube during the run-up to the Oscars, raised the visibility of the film, serving as a keystone in its marketing strategy. The Web site ***Pierre Perrault Film Works/L'œuvre de Pierre Perrault*** in the Memory Collection increases access to Canada's audiovisual heritage and contributes to a better understanding of our culture. Sites for ***Bevel Up*** and ***Sexy Inc.*** offer professionals in communities across Canada – facing common challenges but separated by great distances – a new way to interact and share ideas.

CITIZEN*SHIFT* AND PAROLE CITOYENNE GAIN STRENGTH ON NEW WEB2.0 SITE



The new online interface has also given an unprecedented boost to the Citizen*Shift* and Parole citoyenne sites, now in their fifth and sixth years, respectively. At a time when French accounts for only 5% of Web content, Parole citoyenne is more successful than ever in its mission to provide a platform where Canadian Francophones can create digital media to reflect on vital issues, network and engage in dialogue. In 2007-2008, site traffic was up 35%, with issues such as mining operations, aging, blogs on social entrepreneurship and sustainable development all discussed, explored and shared on a daily basis.

Thousands of new Canadian and foreign users have also registered on Citizen*Shift*, Parole citoyenne's English counterpart. New online issues, over 30 podcasts and dozens of community screenings and presentations have led to lively exchanges, fostering discussion on themes as diverse as fishing practices, recycling and the lives of mothers of children with fetal alcohol syndrome. Bloggers in all parts of the world have shared discoveries and experiences. A growing number of participants have praised the potential of this site, which was also recently presented as a valuable resource for secondary-level education at an annual conference of British Columbia teachers.

In making its extensive film collection available online, the NFB is empowering Canadians to explore vital current issues and access their audiovisual heritage in new and dynamic ways. With support from the Canadian Memory Fund, the NFB has created a new Web site called Across Cultures, an extension of its tireless commitment to Canadian cultural diversity. Intended primarily for teachers and students but potentially of interest to a wide audience, the user-friendly site provides access to no fewer than 120 films in the NFB's collection, stimulating discussions on cultural identity, migration, the challenges of integration and a host of other issues. Over thirty per cent of the films offer closed captioning for the hearing impaired and video description for the visually impaired.

COMMITTED TO INNOVATION

THE NFB FACES THE SAME TECHNOLOGICAL AND CULTURAL CHALLENGES AS THE REST OF THE AUDIOVISUAL SECTOR. But with its extensive, widely acknowledged expertise, the NFB is also experienced and adept at exploring unfamiliar terrain. In this respect, the NFB provides an invaluable service to its private-sector partners, supporting an industry that is vulnerable to artistic, financial and technological risks, while giving Canadians access to works that are innovative in content and form.

Helene Klodawsky's ***Family Motel***, which had its world premiere at Montreal's World Film Festival before being released in theatres last fall, illustrates the key role the NFB has played in forging authentically Canadian alternative drama. The film tells the story of Ayan and her daughters – Somali refugees evicted from their home and forced to live in a motel – combining painstaking research with thoughtful improvised performances. Driven by the remarkable talent of three first-time performers, the film is an artistic breakthrough, relating a vital, uncompromising story, which for ethical reasons could not have been told in purely documentary form.

Exploring the boundaries of cinematic genres also makes for an effective way to reach younger viewers. One example is Steven Silver's ***The Dark Years***, an experimental first in Canada along the lines of ***Ryan***, but in quite a different genre. This film puts animation in the service of historical documentary, giving a unique view of life in Canada during the Great Depression. Co-produced by the NFB and Barna-Alper Productions in association with History Television, the series comprises three hour-long programs and is already guaranteed tremendous success in Canadian schools, where it will raise young people's interest in this important period of history. ***The Dark Years*** also aired on television as soon as it was released, attracting some 425,000 viewers.

ENGAGING VIEWERS WITH TECHNOLOGY

In co-operation with the Canadian Film Centre (CFC), the NFB has produced a film that brings audiences into contact with engaging and socially relevant cinema as never before: ***Late Fragment***, the first interactive film produced in North America, was released at the Toronto International Film Festival in September.

Directed by Daryl Cloran, Anita Doron, Mateo Guez, Anita Lee and Ana Serrano, the feature-length drama follows three characters engaged in a process of restorative justice, in which the perpetrators and victims of crimes share their personal experiences. Viewers choose how the story unfolds by clicking a remote: in so doing, they become involved in the issues and the consequences of their choices. They can decide the course of the story at 380 different points, creating a new version of the film every time they see it.

In Toronto, several hundred viewers responded enthusiastically when they experienced the interactive film at two collective screenings. A few weeks later, at the Festival du nouveau cinéma in Montreal, ***Late Fragment*** was set up as an exclusive installation in the Society for Arts and Technology's Fantastic Voyages interactive exhibition: from noon to midnight between October 10 and 21, there was an almost uninterrupted line-up at the individual viewing station. A special screening where audience members took turns using the remote control played to a full house, giving Montreal viewers a chance to explore the collective dimension of the story and to discuss their experiences with the filmmakers after the show.

This Canadian first would not have been possible without the combination of the unique expertise of two Canadian institutions: the CFC Media Lab (Interactive Narrative Feature Program), which has pioneered cutting-edge work in the field for the past ten years, and the NFB, recognized worldwide for its expertise in producing innovative content at the leading edge of new technology. ■

1. LATE FRAGMENT
2. FAMILY MOTEL
3. THE DARK YEARS

The NFB has invested in new, leading-edge platforms developed by the entertainment industry because it is convinced they will pave the way for innovative methods of creating and distributing informative, exciting and thought-provoking content. And it firmly believes that Canadian content must have a place on those platforms.

The NFB's world-renowned expertise in new platforms makes it a valuable partner in international initiatives spearheaded by an array of like-minded public- and private-sector partners. Projects undertaken in 2007-2008 opened up new avenues, aroused tremendous interest and confirmed the NFB's position as a world leader.

The success of the first edition of the contest and the interest it aroused among public and independent producers in Canada and abroad prompted the NFB to repeat the experience, this time in partnership with the prestigious Sheffield International Documentary Festival in the U.K. In November, the NFB partnered on a similar initiative with the Media Development Authority of Singapore for filmmakers there, and at the time of writing the NFB and Brazil were discussing the possibility of a Brazilian version. ■

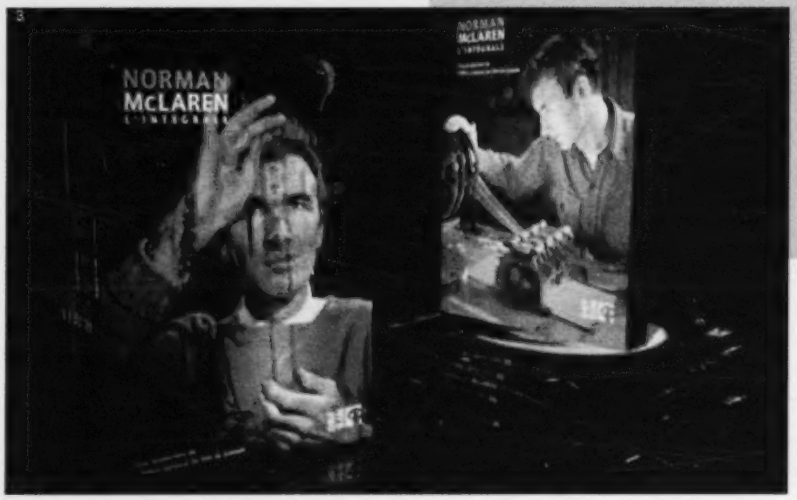
1

CANADIAN CONTENT FOR NEW PLATFORMS

For the second consecutive year, the NFB participated in Content 360, an international competition to create content for mobile platforms at MIPTV/MILIA, a major event for audiovisual professionals from around the world. The NFB was a partner in the New Socially Responsible Media category. The winning project in the category was ***ReacTickles*** by a young U.K. company, Sevenspiral Limited: it stood out from the over 80 international submissions and will receive development assistance.

In the spring, inspired by the legendary program Challenge for Change/Société nouvelle, the NFB launched a new competition, the Cross-Media Challenge. Competitors were invited to submit innovative, interactive content with applications for mobile and broadband. The first competition was held in Canada. Winners Ghassan Fayad and Mat Donnelly are benefiting from a co-production agreement with the NFB for their project ***Who We Are/Qui nous sommes***, a screening and distribution platform for portraits of immigrants to Canada. All amateur filmmakers in Canada are invited to submit their videos to <www.whoweare.ca>.

2



3

1. Mobilocs: Confessions in a Digital Age • Maree Man
2. I Was Here
3. Norman McLaren: The Master's Edition Box Set

NFB HONOURED FOR INNOVATIVE WORKS

In addition to the dozens of awards garnered by the films it produces, co-produces and distributes, the NFB was also honoured in Canada and abroad this year for its innovative projects, the relevance of its work and its management of Canada's audiovisual heritage.

Honours for the NFB's acclaimed Filmmaker-in-Residence (FIR) Web site include the Canadian New Media Award for Excellence in Information and the FlashForward Award for Best Narrative Site at the 2007 FlashForward Film Festival in Boston. The NFB was also a finalist for a Gemini Award in the Most Popular Website category, and won the World Summit Award, an international initiative under the aegis of the United Nations. A group of young mothers who have all experienced homelessness set up another FIR project, the media workshop **I Was Here**. For their depictions of their daily lives in images, they received the Frankly Bob Award, presented each year by the Neighbourhood Innovations Fund in Toronto.

The NFB's capacity for innovation was also highlighted by the Federation of Commercial Audiovisual Libraries International, which presented the NFB with its prestigious FOCAL Award for the quality of its work in preserving and restoring Norman McLaren's films. In addition to recognizing the NFB's use of digital technology to showcase its heritage, the award is helping boost sales of the box set ***Norman McLaren – The Master's Edition***. ■

THE NFB, more and

MEDIATHEQUE AND CINEROBOTHEQUE BRING STATE-OF-THE-ART AUDIOVISUAL EXPERIENCE TO CANADIANS

THREE HUNDRED AND SIXTY-THREE DAYS A YEAR, MONTREAL'S CINEROBOTHEQUE AND TORONTO'S MEDIATHEQUE OPEN THEIR DOORS FOR SCREENINGS, DISCUSSIONS, WORKSHOPS AND SPECIAL EVENTS. NFB PROFESSIONALS BRING THE NFB WORKSHOP EXPERIENCE TO COMMUNITIES ACROSS CANADA.

more accessible to Canadians

This year, over 200,000 people visited the NFB's two storefronts. In Montreal, the CineRobotheque welcomed 23,088 film lovers for 426 public screenings. Nearly a thousand video buffs rented a film at the Toronto Mediatheque, which also welcomed over 30,000 children and teens at its introductory workshops – so popular that teachers now have to book more than six months in advance.

Audiovisual works teach and entertain

In an era when most people's eyes are riveted to a screen of some sort, audiovisual is more and more central to learning. NFB professionals in Montreal and Toronto have added new workshops, offering dozens of training sessions to teachers, as well as partners from specialized organizations like the YMCA and the Réseau d'aide aux personnes assistées sociales in Montreal and public libraries in Toronto.

The reputation of these workshops has spread across Canada. Workshop leaders – already busy – are spending more time in outreach activities, visiting schools and giving customized workshops for partners such as the Hospital for Sick Children and the disadvantaged Malvern neighbourhood, both in Toronto. In Montreal, children's workshops travelled to Tohu in the St. Michel neighbourhood. The national video competition "Racism. Stop it!", a project of the Department of Canadian Heritage in association with CBC/Radio-Canada and private sector partners, generated 27 NFB workshops for students and teachers, from Vancouver and Winnipeg to Charlottetown, Quebec City and St. John's.

THE NFB ENCOURAGES DIALOGUE

1. Faith without Fear: Irshad Manji's Quest
2. Nadia's Journey

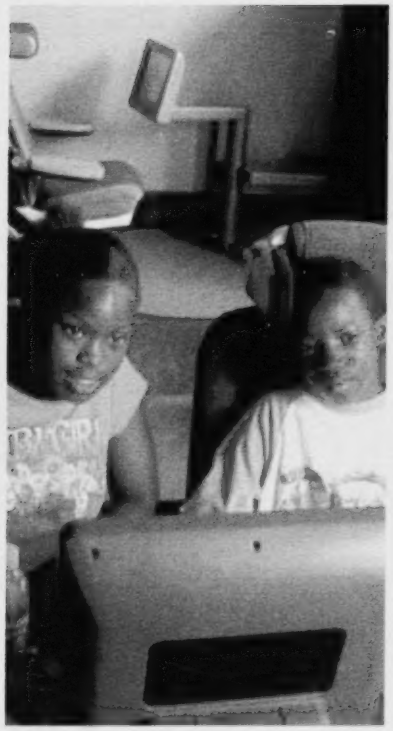
As a public producer and distributor, the NFB has a duty to participate in the momentous issues of the day, with audiovisual works that encourage Canadians to reflect on and discuss issues of importance, without the Film Board taking sides or defending a single point of view.

The NFB event Women and Islam/Femmes et Islam, organized in May by the CineRobotheque and the Mediatheque for UNESCO's World Day for Cultural Diversity, received coverage in dozens of newspaper articles, reports and blogs. While the media was preoccupied with "reasonable accommodation," thousands of filmgoers listened to experts on the history of religions, watched documentaries like ***Nadia's Journey*** and ***Faith without Fear: Irshad Manji's Quest***, and discussed the issues raised, often with the directors in attendance.

In Montreal, Women and Islam was a huge success, attracting almost 2,000 people in four days. Its impact in Toronto was enhanced by a new training workshop specifically designed for teachers, with user guides to help teachers lead discussions in the classroom.

One month earlier, the Mediatheque launched Green Screens, a new program of NFB films on the environment, in partnership with the Canadian Institute for Environmental Law and Policy. All year, the monthly screenings played to full houses, followed by discussions with panellists. A similar project, also a great success, was set up at the CineRobotheque in February this year, in association with the Réseau québécois des groupes écologistes. ■

2



The CineRobotheque and Mediatheque were at the centre of NFB activities October 22 to 28, 2007 to mark World Animation Day. With packed screenings, hugely popular kids' workshops and master classes with the directors of ***Madame Tutli-Putli***, the NFB regaled Canadians from Vancouver to Moncton, with a series of activities modelled on the successes of events in Montreal and Toronto. Film lovers young and old had the chance to enjoy animation by emerging talent as well as classic shorts. And it was all free! In just a few days, over 7,500 visits were recorded on the Get Animated! Web site created by the NFB for the occasion.

NFB mediatheques in the heart of the two cities have become an essential part of major arts festivals. Thanks to a new collaboration with the Partenariat du Quartier des spectacles, the word "Cinéma" lights up the windows of the CineRobotheque every evening, spotlighting what has become *the* place for cinephiles during the "Nuit blanche" of the Montreal Highlights Festival in February. A few months earlier in Toronto, the second edition of a similar event at the Mediatheque attracted 3,500 visitors in 12 hours for a unique cocktail of DJs, VJs and on-demand screenings.

THE NFB GIVES A VOICE TO COMMUNITIES

SINCE ITS FOUNDING, the NFB has nurtured a close connection with communities across Canada, providing them with the opportunity and the tools to express themselves. With digital technologies offering unprecedented possibilities for redefining the notion of community media, the Film Board is putting this expertise to work, collaborating closely with many community organizations.

This year, in partnership with the Street Nurse Program of the B.C. Centre for Disease Control, the NFB produced ***Bevel Up – Drugs, Users and Outreach Nursing***. This film by Nettie Wild follows a group of street nurses as they work with youth, sex workers and the homeless: responding to the day-to-day needs of patients who live on the fringes of society. The resulting footage produced a unique pedagogical tool, an interactive DVD (subtitled in French) for a specialized audience of students, nurses and community leaders, accompanied by a bilingual 100-page teaching manual.

The material attracted such interest that the Street Nurse Program staff undertook a cross-Canada tour of nursing colleges and universities in 12 cities. In just a few weeks, over 1,100 professionals and students learned about this new resource, now a basic part of the toolkit for B.C. nurses.

Director Sophie Bissonnette used a similar approach for another delicate and topical subject: the hypersexualization of our environment and its toxic effects on children and teens. ***Sexy Inc.: Our Children Under Influence***, produced by the NFB, is part of the project "Outiller les jeunes face à l'hypersexualisation" (arming young people against hypersexualization), run jointly by the Montreal Women's Y and UQAM. Intended for anyone working with children and teens, including parents and educators, it is a rallying cry and a call to action against an unhealthy culture created by marketing and the media. The bilingual DVD is accompanied by a user guide, accessible online, written by experts and intended to initiate discussions with young people.

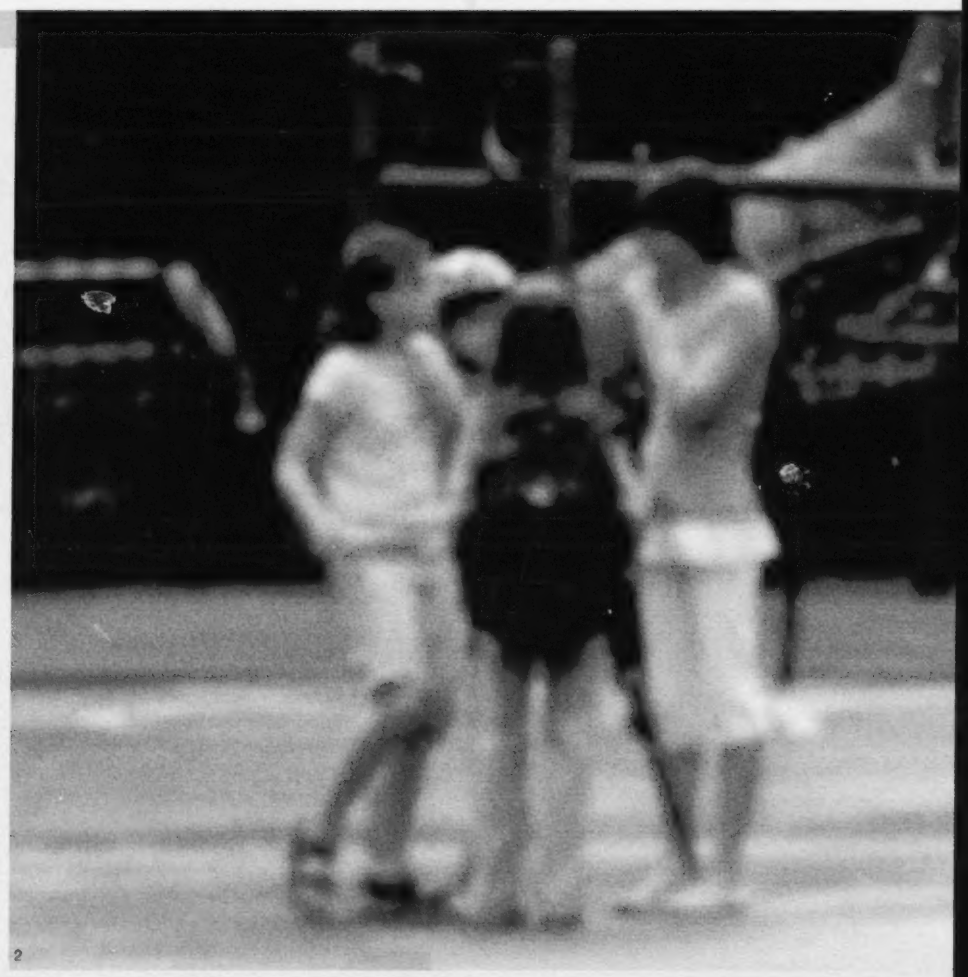
FILMMAKER-IN-RESIDENCE – WHAT'S NEW?

The Filmmaker-in-Residence (FIR) team has had another lively year. This project was conceived in 2006 as a partnership between the NFB and St. Michael's Hospital in Toronto. ***The Interventionist***, following a mental health emergency team, is the second film by filmmaker-in-residence Katerina Cizek. Screenings for the film include presentations to the Canadian Psychiatric Association conference and the congress of the World Psychiatric Association in Australia. Four photographers from the ***I was Here*** media workshop, part of the Street Health Stories project, took up their digital cameras again and documented their experiences in a multimedia show in May 2007. Katerina Cizek's short film on this subject premiered nationally on CBC current affairs in September.

More recently, in March, FIR organized a one-day "[un]conference" on giving the disadvantaged access to digital media to improve their health. Ontario Minister of Youth and Children Services Deb Matthews attended this event, inaugurated by Mayor of Toronto David Miller. All content was participant-driven, going wherever discussions led, in the finest NFB tradition of empowering dialogue and debate. ■

"It started out as a 6-week program, but turned into a life-changing experience for the handful of sometime-homeless young mothers who have learned to film, take photos, audiotape and maintain Internet blogs – among other accomplishments."

Ann Silversides wrote about the I WAS HERE photoblogging workshops, part of the NFB Filmmaker-in-Residence project, in *Canadian Medical Association Journal*, November 6, 2007



1. The Interventionist
2. Sexy Inc.: Our Children Under Influence
3. Bevel Up

DISTRIBUTION

INCREASING ACCESSIBILITY OF OUR WORKS

As a public distributor, the NFB's main objective is to make its new and archival works accessible to all Canadians, on the platforms of their choice.

Some figures on the results of these efforts: in 2007-2008, productions distributed by the NFB had 3,425 TV broadcasts in Canada alone, reaching an estimated audience of more than 12 million people. Over 166,000 people attended 3,000 commercial, repertory or community screenings organized across the country, and nearly as many chose to rent an NFB film to watch at home.

In 2007-2008, NFB sales surpassed 6.8 million dollars, up slightly from the previous year. This revenue increase occurred in spite of a leap in the value of the Canadian dollar, which had the effect of lowering revenue from the U.S. and Latin American markets. The Canadian institutional and educational markets represented 1.8 million dollars over the last 12 months. Distribution activities have also generated over $802,000 for its Canadian private-sector partners.

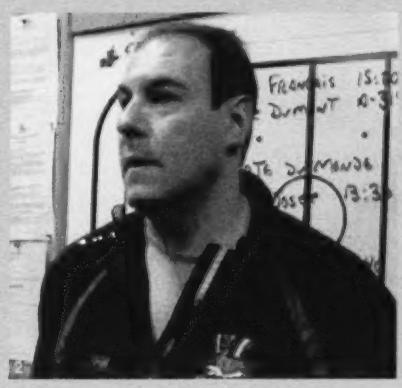
Attuned to changing trends, the NFB is constantly analyzing markets, in Canada and abroad, to better understand the needs of its clients and maximize business opportunities

THE EDUCATION SECTOR IS A PRIORITY

There were an estimated 7.4 million individual screenings of NFB films in the education sector, which is increasingly becoming the focus of NFB Distribution efforts. Rapidly changing teaching methods (e.g., project-based approaches and team work) and greater IT access in schools offer an unprecedented opportunity to reach out to upcoming generations with audiovisual material that meets their interests and learning needs.

The NFB leads the way in quality, Canadian content, relevant subject matter and teaching resources. To enhance these advantages, this year it set up working groups comprised of teachers and educational specialists all over the country to assess which films are best suited to ages, educational levels and teaching goals. A more long-term project will also facilitate online access to NFB films and teaching materials.

The computer screen may have taken over from reels and a projector, but the NFB is still fuelling the spirit of discovery in students and teachers across the country! ■



1. Madame Tutli-Putli
2. Junior
3. The Invisible Nation
4. Mike Birch: Riding with the Wind

The IPOLC-NFB partnership bears fruit

E-CINEMA: A CANADIAN FIRST IN NEW BRUNSWICK

This winter, thanks to the NFB and partners, a network of five New Brunswick venues – in Moncton, Bouctouche, Caraquet, Edmundston and Kedgwick – was equipped with e-cinema. This cutting-edge technology gives New Brunswick francophones access to a large collection of high-definition NFB films, screened in their own language in locations close to home.

More than a mere provider of technology and technical support, as a public distributor the NFB played a unifying role. Screenings offer locals a chance to meet regularly and discuss issues of common interest. In each venue – the Université de Moncton, Société culturelle de Kent-Sud, Caraquet cultural centre, Mgr W.-J.-Conway Public Library and Société culturelle des Hauts-Plateaux – the NFB trained local staff, providing their first film programming experience. The NFB also ensured the project was well-publicized in local media. The first 13 programs screened to enthusiastic audiences applauding new films like the Oscar-nominated ***Madame Tutli-Putli***, documentaries like ***Junior*** and ***Le peuple invisible*** (***The Invisible Nation***), and adventure films like ***Mike Birch: le cow-boy des mers*** (***Mike Birch: Riding with the Wind***).

With its simple, lightweight technology (a server, projector or HD television and a sound system), e-cinema possesses vast distribution potential for quality digital works. It allows the NFB to fulfil its role in reaching Canadians everywhere, including more sparsely populated areas where such a service would not be viable on a purely commercial basis.

This pilot project was launched with the support of IPOLC, the Interdepartmental Partnership with the Official-Language Communities at the Department of Canadian Heritage. After evaluating the results, the NFB will explore the feasibility of a cross-Canadian e-cinema community network, similar to those already existing in Great Britain, China and Brazil. ■

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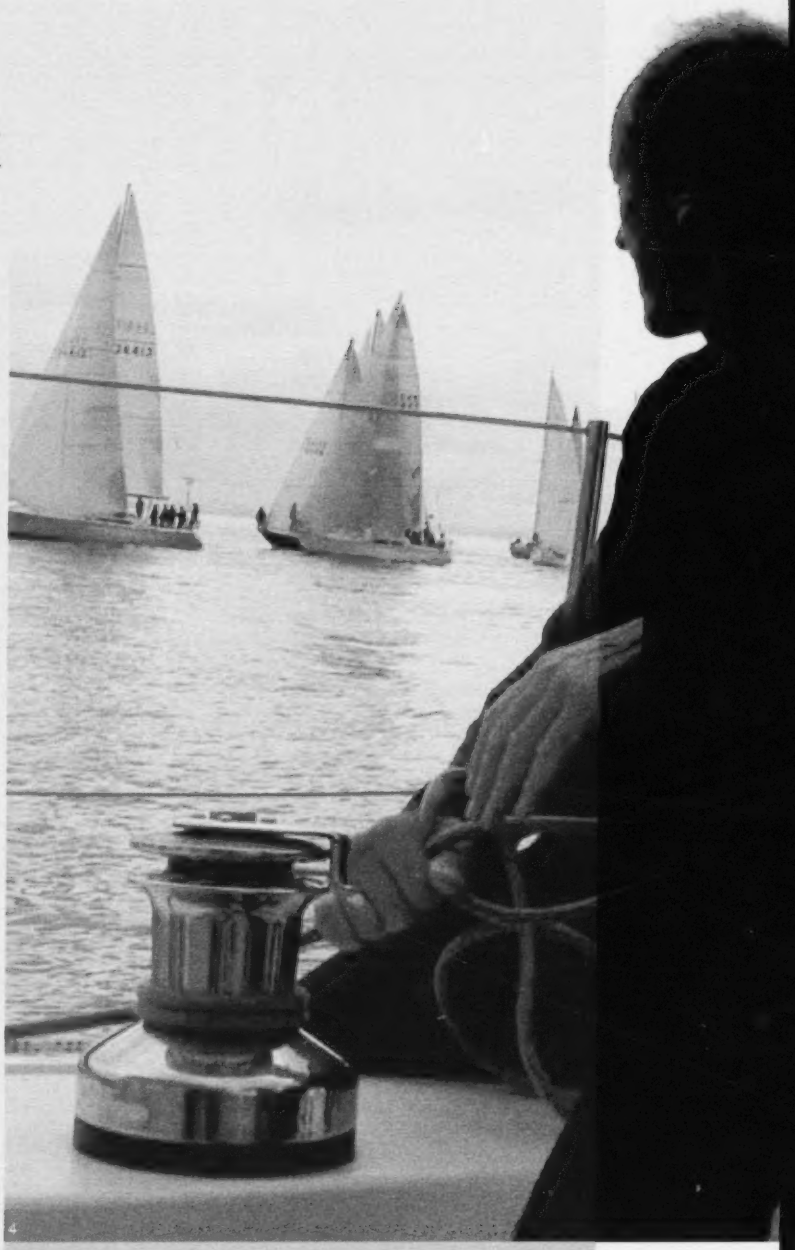

4

E-CINEMA

"The Rendez-vous de l'ONF surpasses all expectations."

– Sylvie Mousseau, *L'Acadie Nouvelle*

"A handful of Acadian communities are participating this week in a National Film Board of Canada pilot project involving electronic cinema, an emerging new distribution technology that could bring more movies to more people, especially those in small towns where the cinematic pickings are slim."

– Lee-Anne Goodman, *The Canadian Press*

Manufactured Landscapes

NFB: A FAVOURITE OF JURIES AND AUDIENCES

1. Sleeping Betty
2. Madame Tutli-Putli

THIS YEAR, NFB ANIMATION once again garnered critical and popular acclaim in Canada and abroad: *Madame Tutli-Putli* by Chris Lavis and Maciek Szczerbowski received the Grand Prix Canal + du court métrage at Cannes, an Oscar nomination, as well as an impressive 22 awards. Claude Cloutier's *Sleeping Betty* premiered at the renowned Annecy International Animated Film Festival, beginning a remarkable tour of other festivals, garnering no fewer than ten awards in six months, including the Jutra for best animation.

From Vancouver to Rimouski, Yorkton to Halifax, through Sudbury, Toronto and Montreal, Canadian cinephiles, like those the world over, love their film festivals and attend them in large numbers. Presenting films at these events is a great way to reach audiences. In Canada, as elsewhere, these festivals have their own preferences, rules and requirements. Notwithstanding its intrinsic merits, a film needs a carefully thought-out strategy in order to be selected – let alone actually triumph.

In order to reach its audience, every film deserves the best possible festival exposure. In promoting and boosting the appeal of a film, the NFB stimulates sales, improves its chances of garnering prestigious awards or major financing, while adding to the NFB's own reputation for excellence. Though not all promotions are of a scale needed for an Oscar campaign, all films require careful cost planning and prioritization.

In 2007-2008, the NFB continued to tighten up its festival submissions policy, submitting 277 separate productions: A total of 92 awards were won: a 33% success rate. The lifespan of a quality film in the festivals is around three years. This year, new films like *Family Motel* (Helene Klodawsky), *The Bodybuilder and I* (Bryan Friedman) and *The Invisible Nation* (Richard Desjardins and Robert Monderie) began their festival runs alongside others already drawing attention, such as *Driven by Dreams*, *The Danish Poet* and *Manufactured Landscapes*.

THE NFB REWARDS THE EXCELLENCE OF CANADIAN ARTISTS

An institution like the NFB does not exist in a vacuum. As in any other field, innovation is born of the meeting of like-minded individuals, all in pursuit of excellence. The NFB awards approximately thirty prizes annually recognizing original and relevant works produced and directed by artists from across Canada – encouraging artistic communities and helping them grow.

These awards are given at festivals as part of long-term partnerships, often in the form of production or postproduction services and expertise at NFB studios. They enhance the prestige of large-scale Canadian cultural events, raising the visibility of the NFB – and more importantly – talented Canadian artists in every region of the country.

Further evidence of the NFB's whole-hearted commitment to audiovisual creators, these awards are aimed mainly at emerging filmmakers, nationally significant works, innovative animation or alternative fiction, community-based documentaries as well as films reflecting our heritage. In 2007-2008, the NFB awarded 32 prizes, including:

> **The Norman McLaren Prize for best student film**
(Canadian Student Film Festival, part of the World Film Festival in Montreal)

> **The Gémeaux Award for best documentary**
(Academy of Canadian Cinema & Television)

> **Rex Tasker Award for Best Atlantic Documentary**
(Atlantic Film Festival)

> **Carolyn-Fouriezos Award**
(Cinefest Sudbury International Film Festival)

> **Public Prize for Best Film**
(Ottawa Animation Film Festival)

> **Best Canadian Documentary Prize**
(Calgary International Film Festival)

> **Camerio Award for best animation**
(Carrousel international du film de Rimouski)

> **NFB Best Canadian Documentary Award**
(Vancouver International Film Festival)

> **Best Canadian Documentary Award**
(Edmonton International Film Festival)

AWARDS

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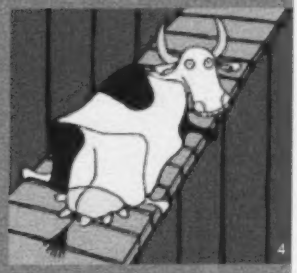


À FORCE DE RÊVES
D. **Serge Giguère**
P. Nicole Hubert, Sylvie Van Brabant, (Les Productions du Rapide-Blanc), Colette Loumède (NFB)

SPECIAL JURY PRIZE – CANADIAN FEATURE DOCUMENTARY
Hot Docs
Toronto, Canada
April 29, 2007

LA VAGUE PRIZE FOR BEST DOCUMENTARY
International Francophone Film Festival in Acadie
Moncton, Canada
September 27, 2007

NFB PRIZE FOR BEST CANADIAN DOCUMENTARY
Calgary International Film Festival
Calgary, Canada
September 30, 2007

THE BODYBUILDER AND I
D. **Bryan Friedman**
P. Julia Rosenberg (January Films), Anita Lee (NFB)

BEST CANADIAN FEATURE DOCUMENTARY
Hot Docs
Toronto, Canada
April 29, 2007

BEST CANADIAN DOCUMENTARY
Atlantic Film Festival
Halifax, Canada
September 22, 2007

BOMBAY CALLING
D. **Ben Addelman, Samir Mallal**
P. Adam Symansky

GENEVA GRAND PRIZE
Festival Médias Nord-Sud
Geneva, Switzerland
October 6, 2007

CAUCHEMAR À L'ÉCOLE/ NIGHTMARE AT SCHOOL
D. **Catherine Arcand**
P. Michèle Bélanger

HONOURABLE MENTION
International Animation Festival
Ottawa, Canada
September 23, 2007

HONOURABLE MENTION
Reel to Real International Film Festival for Youth and Families
Vancouver, Canada
February 29, 2008

CONTE DE QUARTIER
D. **Florence Miailhe**
P. Dora Benousilio (Arte France, Les Films de l'Arlequin), Marcel Jean (NFB)

AWARD FOR HAND-PAINTED FILM
London International Animation Festival – LIAF
London, England
August 26, 2007

LE CÔTÉ OBSCUR DE LA DAME BLANCHE
D. **Patricio Henriquez**
P. Colette Loumède

"REGARDS SUR LE CRIME" AWARD GIVEN BY A GROUP OF LAWYERS FROM GENEVA – WITH A CASH PRIZE OF 5,000 EUROS
Visions du Réel / Festival international du cinéma documentaire
Nyon, Switzerland
April 26, 2007

COTTONLAND
D. **Nance Ackerman**
P. Annette Clarke

JURY AWARD
Golden Sheaf Awards /Short Film and Video Festival
Yorkton, Canada
May 27, 2007

THE DANISH POET
D. **Torill Kove**
P. Lise Fearnley (Mikrofilm As), Marcy Page (NFB)

BEST ANIMATED FILM AWARD - GIVEN BY THE YOUTH JURY VIEWFINDERS
International Film Festival for Youth
Halifax, Canada
April 28, 2007

GOLDEN SHEAF AWARD – CATEGORY: BEST ANIMATION
Golden Sheaf Awards /Short Film and Video Festival
Yorkton, Canada
May 27, 2007

FOREIGN ANIMATION GOLDEN AWARD
Television Festival – Magnolia Award
Shanghai, China
June 15, 2007

PRIZE FOR BEST SCRIPT
Anima Mundi
Rio de Janeiro, Brazil
July 15, 2007

DEAD IN THE WATER
D. **Neil Docherty**
P. Neil Docherty, William Marsden, Sally Reardon (Canadian Broadcasting Corporation), Adam Symansky (NFB)

BEST CANADIAN LONG AWARD
Planet in Focus International Environmental Film & Video Festival
Toronto, Canada
October 28, 2007

FAMILY MOTEL
D. **Helene Klodawsky**
P. Ina Fichman (Instinct Films), Ravida Din (NFB)

ANNUAL ALEX AND RUTH DWORKIN AWARD FOR THE PROMOTION OF TOLERANCE THROUGH FILM – $5000 CASH PRIZE GIVEN TO THE PRODUCER
Rendez-vous du cinéma québécois
Montreal, Canada
February 24, 2008

FILMMAKER-IN-RESIDENCE
D. **Katerina Cizek**
P. Gerry Flahive

EXCELLENCE IN NEWS, INFORMATION
Canadian New Media Awards
Toronto, Ontario
May 28, 2007

BIG ORANGE RUBBER ARROWS
Flashforward Film Festival Awards
Boston, USA
September 23, 2007

BOOMERANG AWARDS – EXPERIMENTAL WEBSITE CATEGORY
Boomerang Awards
Montreal, Canada
December 6, 2007

FIRST STORIES VOLUME I
D. **Ervin Chartrand, Shannon Letandre, Darryl Nepinak, Lorne Olson**
P. Joe MacDonald

AWARD OF COMMENDATION
American Anthropological Association
Washington, USA
December 1, 2007

FIRST STORIES VOLUME II
D. **Tessa Desnomie, Cory Generoux, Paul John Swiderski, Janine Windolph**
P. Joe MacDonald

JURY AWARD
Golden Sheaf Awards /Short Film and Video Festival
Yorkton, Canada
May 27, 2007

1. Jeu
2. Conte de quartier
3. First Stories – The Power of a Horse
4. The Danish Poet
5. Family Motel

FLIGHT FROM DARKNESS
D. **Trevor Grant**
P. Don Copeman, Lynne Beck Copeman (Eleventh Hour Pictures Inc.), Joe MacDonald (NFB)

BEST FEATURE DOCUMENTARY
Aboriginal Film and Video Festival
Winnipeg, Canada
November 18, 2008

FLUTTER
D. **Howie Shia**
P. Michael Fukushima, Howie Shia (PPF House)

JURY AWARD
Golden Sheaf Awards /Short Film and Video Festival
Yorkton, Canada
May 27, 2007

AWARD FOR BEST SHORT FILM – WITH A CASH PRIZE OF $2,500
Fantasia Festival
Montreal, Canada
July 23, 2007

FORGIVENESS: STORIES FOR OUR TIME
D. **Johanna Lunn**
P. Johanna Lunn (Wild East Productions Inc.), Kent Martin (NFB)

BEST MID-LENGTH DOCUMENTARY AWARD
Hot Docs
Toronto, Canada
April 29, 2007

HANNAH'S STORY
D. **Juanita Peters**
P. Annette Clarke

YOUTH JURY AWARD FOR MOST INSPIRATIONAL SHORT FILM
Reel to Real International Film Festival for Youth and Families
Vancouver, Canada
February 29, 2008

HEADS UP
D. **Adamm Liley**
P. Barrie Dunn (Heads Up Productions Inc.), Annette Clarke (NFB)

GOLDEN SHEAF AWARD – CATEGORY: BEST YOUTH PRODUCTIONS
Golden Sheaf Awards /Short Film and Video Festival
Yorkton, Canada
May 27, 2007

HISTOIRE TRAGIQUE AVEC FIN HEUREUSE
D. **Regina Pessoa**
P. Patrick Eveno, Abi Feijo, Jacques-Rémy Girerd (Ciclope Filmes, Folimage), Marcel Jean (NFB)

AWARD FOR BEST SHORT FILM
International Portuguese Film Festival
Toronto, Canada
June 24, 2007

AUDIENCE CHOICE AWARD – BEST FILM
Platform International Animation Festival
Portland, USA
June 30, 2007

INVASION OF THE SPACE LOBSTERS
D. **Janet Perlman**
P. Michael Fukushima

DIPLOMA OF HONOUR
International Short Film Festival
Sukagawa, Japan
May 13, 2007

ISABELLE AU BOIS DORMANT/SLEEPING BETTY
D. **Claude Cloutier**
P. Marcel Jean

CANADIAN FILM INSTITUTE AWARD FOR BEST CANADIAN ANIMATION
International Animation Festival
Ottawa, Canada
September 23, 2007

NATIONAL FILM BOARD OF CANADA PUBLIC PRIZE
International Animation Festival
Ottawa, Canada
September 23, 2007

SILVER PLAQUE
International Film Festival
Chicago, USA
October 18, 2007

AUDIENCE CHOICE AWARD FOR PROGRAM K
New York City Short Film Festival
New York, USA
October 27, 2007

BEST KIDS
New York City Short Film Festival
New York, USA
October 27, 2007

GOLDEN SPIKE AWARD (SHARED WITH *SPIELZEUGLAND* BY JOCHEN ALEXANDER FREYDANK) WITH A CASH PRIZE OF 4500 EUROS
International Film Festival
Valladolid, Spain
November 3, 2007

BEST ANIMATION
International Shortfilm Festival - Interfilm
Berlin, Germany
November 11, 2007

PRIZE OF THE AUDIENCE
International Animated Film Festival / CINANIMA
Espinho, Portugal
November 11, 2007

YOUTH JURY AWARD FOR BEST ANIMATED FILM
Reel to Real International Film Festival for Youth and Families
Vancouver, Canada
February 29, 2008

BEST ANIMATION
Soirée des Jutra
Montreal, Canada
March 9, 2008

JAIME LO, SMALL AND SHY
D. **Lillian Chan**
P. Michael Fukushima

AUDIENCE AWARD FOR BEST FILM FOR CHILDREN
Anima Mundi
Rio de Janeiro, Brazil
July 15, 2007

JEU
D. **Georges Schwizgebel**
P. Georges Schwizgebel (Studio GDS, Télévision Suisse Romande), Michèle Bélanger, Marcel Jean (NFB)

SPECIAL MENTION – ONDA CURTA
International Short Film Festival
Vila do Conde, Portugal
July 15, 2007

AWARD FOR BEST INTERNATIONAL PROGRAM # 1 – JURY VOTE
London International Animation Festival – LIAF
London, England
August 26, 2007

JOSÉ ABEL PRIZE
International Animated Film Festival / CINANIMA
Espinho, Portugal
November 11, 2007

PRIZE RTP2 – ONDA CURTA
International Animated Film Festival / CINANIMA
Espinho, Portugal
November 11, 2007

KILLER'S PARADISE
D. **Giselle Portenier**
P. Giselle Portenier (BBC Productions), Silva Basmajian (NFB)

AWARD COMMENDATION
American Anthropological Association
Washington, USA
December 1, 2007

MADAME TUTLI-PUTLI
D. **Chris Lavis, Maciek Szczerbowski**
P. Marcy Page

CANAL+ AWARD FOR BEST SHORT FILM – WITH A ONE-MONTH STAY AT THE MOULIN D'ANDÉ AND 6,000 EUROS SUPPORT IN EQUIPMENT FOR THE SHOOTING (SEMAINE DE LA CRITIQUE)
International Film Festival
Cannes, France
May 26, 2007

PETIT RAIL D'OR FOR BEST SHORT FILM – GIVEN BY A GROUP OF CINEPHILES RAILWAYMEN (SEMAINE DE LA CRITIQUE)
International Film Festival
Cannes, France
May 26, 2007

C.O.R.E. DIGITAL PICTURES AWARD FOR BEST ANIMATED SHORT – WITH A CASH PRIZE OF $5,000
Worldwide Short Film Festival
Toronto, Canada
June 17, 2007

BEST ANIMATION AWARD – FIRST PLACE – WITH A CASH PRIZE OF US$2,000
International Festival of Short Films
Palm Springs, USA
August 29, 2007

BEST CANADIAN SHORT
Atlantic Film Festival
Halifax, Canada
September 22, 2007

BEST NARRATIVE SHORT ANIMATION UNDER 35 MINUTES
International Animation Festival
Ottawa, Canada
September 23, 2007

MOVIEOLA BEST SHORT AWARD
Calgary International Film Festival
Calgary, Canada
September 30, 2007

NFB PRIZE FOR BEST SHORT FILM WITH A CONTRIBUTION OF $1,000 TOWARDS NEXT FILM (SHARED WITH *DUST BOWL HA! HA!* BY SÉBASTIEN PILOTE)
The Festival du Nouveau Cinéma Montreal
Montreal, Canada
October 27, 2007

BEST ANIMATION
New York City Short Film Festival
New York, USA
October 27, 2007

FIRST PRIZE BEST SHORT FILM WITH A CASH PRIZE OF 9000 EUROS
Animacor International Animation Festival
Cordoba, Spain
November 10, 2007

SPECIAL MENTION
International Shortfilm Festival – Interfilm
Berlin, Germany
November 11, 2007

PRIZE RTP2 – ONDA CURTA
International Animated Film Festival / CINANIMA
Espinho, Portugal
November 11, 2007

ALVES COSTA PRIZE
International Animated Film Festival / CINANIMA
Espinho, Portugal
November 11, 2007

GRAND PRIZE SHARED WITH *THE PEARCE SISTERS* DIRECTED BY LUIS COOK – CASH PRIZE OF 2000 EUROS
International Animated Film Festival / CINANIMA
Espinho, Portugal
November 11, 2007

JURY PRIZE FOR BEST DESIGN
Animated Dreams / Black Nights Film Festival
Tallinn, Estonia
November 25, 2007

YORAM GROSS AWARD FOR BEST ANIMATION – WITH CASH PRIZE OF A$1,250
Flickerfest International Short Film Festival
Sydney, Australia
January 13, 2008

JURY SPECIAL MENTION – BEST SHORT ANIMATION
Cartoon and Animated Film Festival
Brussels, Belgium
February 9, 2008

CINEPLEX ENTERTAINMENT AWARD FOR BEST SHORT ANIMATION
Independent Film and Video Festival
Victoria, Canada
February 10, 2008

BEST ANIMATED SHORT
Genie Awards
Toronto, Canada
March 3, 2008

AUDIENCE AWARD – INTERNATIONAL COMPETITION
International Short Film Festival
Tampere, Finland
March 9, 2008

BEST ANIMATION – WITH A CASH PRIZE OF 1500 EUROS
International Short Film Festival
Tampere, Finland
March 9, 2008

GRAND PRIX – WITH A CASH PRIZE OF 5000 EUROS
International Short Film Festival
Tampere, Finland
March 9, 2008

GRAND JURY PRIZE- ANIMATED SHORT
South by Southwest Film Conference and Festival (SXSW)
Austin, USA
March 15, 2008

1. Forgiveness: Stories for our Time
2. Madame Tutli-Putli

Peace

MANUFACTURED LANDSCAPES
D. **Jennifer Baichwal**
P. Jennifer Baichwal, Daniel Iron, Nick de Pencier (Foundry Films Inc., Mercury Films Inc.), Gerry Flahive, Peter Starr (NFB)

DDC AWARD – CATEGORY: INTERNATIONAL COMPETITION WITH A CASH PRIZE OF 5,000 EUROS
Visions du Réel / Festival international du cinéma documentaire
Nyon, Switzerland
April 26, 2007

NO MORE TEARS SISTER: ANATOMY OF HOPE AND BETRAYAL
D. **Helene Klodawsky**
P. Pierre Lapointe

CINE GOLDEN EAGLE AWARD
Cine Golden Eagle Competition
Washington, USA
April 1, 2007

NORMAN McLAREN – THE MASTER'S EDITION
D. **Éric Barbeau**
P. Marc Bertrand, Marcel Jean

FOCAL AWARD FOR ARCHIVE RESTORATION OR PRESERVATION PROJECT
Focal International Awards
London, England
May 21, 2007

ON A TUÉ L'ENFANT-JÉSUS
D. **Renée Blanchar**
P. Murielle Rioux-Poirier

PRIZE FOR BEST ACADIAN MEDIUM OR FEATURE LENGTH FILM (SHARED WITH *SOLDAT À VIE / BOOT CAMP NATION*)
International Francophone Film Festival in Acadie
Moncton, Canada
September 27, 2007

PARADISE
D. **Jesse Rosensweet**
P. Steven Hoban, Mark Smith (Copper Heart Entertainment Inc.)

CERTIFICATE OF EXCELLENCE – ANIMATED SHORT FILM OR VIDEO
International Children's Film Festival
Chicago, USA
October 18, 2007

JURY AWARD
International Children's Film Festival
New York, USA
February 29, 2008

LE PEUPLE INVISIBLE
D. **Richard Desjardins, Robert Monderie**
P. Colette Loumède

BEST DOCUMENTARY
Soirée des Jutra
Montreal, Canada
March 9, 2008

A PLACE BETWEEN – THE STORY OF AN ADOPTION
D. **Curtis Kaltenbaugh**
P. Joe MacDonald

BEST PUBLIC SERVICE AWARD
Annual American Indian Film Festival
San Francisco, USA
November 10, 2007

QALLUNAAT! WHY WHITE PEOPLE ARE FUNNY
D. **Mark Sandiford**
P., Mark Sandiford (Beachwalker Films Inc.), Kent Martin (NFB)

GOLDEN SHEAF AWARD – CATEGORY: BEST ABORIGINAL
Golden Sheaf Awards /Short Film and Video Festival
Yorkton, Canada
May 27, 2007

RADIANT CITY
D. **Jim Brown, Gary Burns**
P., Shirley Vercruysse (Burns Film Ltd.), Bonnie Thompson (NFB)

BEST DOCUMENTARY
Genie Awards
Toronto, Canada
March 3, 2008

REEMA, ALLERS-RETOURS
D. **Paul Émile d'Entremont**
P. Jacques Turgeon

GOLDEN SHEAF AWARD – CATEGORY: BEST MULTICULTURALISM
Golden Sheaf Awards /Short Film and Video Festival
Yorkton, Canada
May 27, 2007

LES RÉFUGIÉS DE LA PLANÈTE BLEUE
D. **Hélène Choquette, Jean-Philippe Duval**
P. Luc Martin-Gousset (Point du Jour), Marcel Simard, Monique Simard (Les productions Virage inc.), Yves Bisaillon (NFB)

HÉLÈNE CHOQUETTE FOR BEST RESEARCH
Prix Gémeaux
Montreal, Canada
September 9, 2007

SHORTS IN MOTION: THE ART OF SEDUCTION
P. Matthew Hornburg (Marblemedia), Silva Basmajian(NFB)

AWARD FOR BEST INTERACTIVE MOBILE SHOW
Television Festival
Banff, Canada
June 13, 2007

SOU
D. **Theodore Ushev**
P. Matthew Hornburg (Marblemedia), Michael Fukushima (NFB)

AUDIENCE CHOICE AWARD – BEST MOBILE
Platform International Animation Festival
Portland, USA
June 30, 2007

THE SPARKY BOOK
D. **Mary Lewis**
P. Annette Clarke, Michael Fukushima

BILL BOYLE AWARD FOR EXCELLENCE IN SCREENWRITING – WITH A CASH PRIZE OF $100
Flicks International Film Festival for Young People
Saskatoon, Canada
April 22, 2007

GOLDEN SHEAF AWARD – CATEGORY: BEST EXPERIMENTAL
Golden Sheaf Awards /Short Film and Video Festival
Yorkton, Canada
May 27, 2007

AWARD FOR BEST FILM OVER $50,000 WITH CASH PRIZE OF US$5,000 + TOON BOOM STORYBOARD PRO
Platform International Animation Festival
Portland, USA
June 30, 2007

TOWER BAWHER
D. **Theodore Ushev**
P. Marc Bertrand

SPECIAL MENTION
Rencontres Internationales du Cinéma d'Animation
Wissembourg, France
November 20, 2007

UN DIMANCHE À 105 ANS
D. **Daniel Léger**
P. Murielle Rioux-Poirier

BEST ACADIAN SHORT FILM
International Francophone Film Festival in Acadie
Moncton, Canada
September 27, 2007

LA VAGUE PUBLIC PRIZE FOR BEST CANADIAN SHORT FILM
International Francophone Film Festival in Acadie
Moncton, Canada
September 27, 2007

UP THE YANGTZE
D. **Yung Chang**
P. Mila Aung-Thwin, John Christou (EyeSteelFilm Inc.), Germaine Ying Gee Wong (NFB)

NFB BEST CANADIAN DOCUMENTARY AWARD – WITH A CONTRIBUTION OF $2,500 TOWARDS NEXT FILM
International Film Festival
Vancouver, Canada
October 2, 2007

LE VOYAGE DE NADIA
D. **Carmen Garcia, Nadia Zouaoui**
P. Carmen Garcia (Argus Films Inc.), Yves Bisaillon (NFB)

NADIA ZOUAOUI FOR BEST SCRIPT: DOCUMENTARY SECTION
Prix Gémeaux
Montreal, Canada
September 9, 2007

1. Les réfugiés de la planète bleue
2. The Sparky Book
3. Un dimanche à 105 ans

PRODUCTIONS

ENGLISH PROGRAM

Director General:
Cindy Witten

QUEBEC

ANIMATION STUDIO — MONTREAL
Executive Producer: **David Verrall**
Producers: **Michael Fukushima, Marcy Page**

QUEBEC CENTRE — MONTREAL
Executive Producer: **Ravida Din**
Producers: **Pierre Lapointe** (FAP), **Adam Symansky**, **Germaine Ying Goe Wong** (retired October 12, 2007), **Katherine Baulu** (since September 10, 2007)

NOVA SCOTIA / NEW BRUNSWICK / PRINCE EDWARD ISLAND / NEWFOUNDLAND

ATLANTIC CENTRE — HALIFAX
Executive Producer: **Kent Martin**
Producer: **Annette Clarke**

ONTARIO

ONTARIO CENTRE — TORONTO
Executive Producer: **Silva Basmajian**
Producers: **Gerry Flahive, Anita Lee, Lea Marin**

MANITOBA / SASKATCHEWAN / NUNAVUT / ONTARIO WEST

PRAIRIE CENTRE — WINNIPEG
Executive Producer: **Derek Mazur**
Producer: **Joe MacDonald**

ALBERTA / NORTHWEST TERRITORIES

NORTH WEST CENTRE — EDMONTON
Executive Producers: **Derek Mazur** (until October 19, 2007), **David Christenson** (since October 19, 2007)
Producer: **Bonnie Thompson**

BRITISH COLUMBIA / YUKON

PACIFIC & YUKON CENTRE — VANCOUVER
Executive Producers: **Rina Fraticelli** (until May 2007), **Tracey Friesen** (since September 4, 2007)
Producer: **Tracey Friesen** (until September 3, 2007), **Selwyn Jacob**, **Svend-Erik Eriksen**, **Yves J. Ma** (since January 2, 2008), **Martin Rose** (since September 19, 2007)

FRENCH PROGRAM

Acting Director General:
Tom Perlmutter

QUEBEC

ANIMATION & YOUTH STUDIO – MONTREAL
Executive Producer: **René Chénier**
Producers: **Marc Bertrand, Julie Roy**

QUEBEC STUDIO – MONTREAL
Executive Producer: **Yves Bisaillon**
Producers: **Johanne Bergeron, Patricia Bergeron, Christian Medawar**

NOVA SCOTIA / NEW BRUNSWICK / PRINCE EDWARD ISLAND / NEWFOUNDLAND

ACADIA STUDIO – MONCTON
Executive Producer: **Jacques Turgeon**
Producer: **Murielle Rioux-Poirier**

ONTARIO / BRITISH COLUMBIA / ALBERTA / SASKATCHEWAN / MANITOBA / NORTHWEST TERRITORIES / YUKON

ONTARIO & WEST STUDIO – TORONTO
Executive Producer: **Jacques Turgeon**
Producer: **Anne-Marie Rocher**

NFB PRODUCTION CENTRES FOR 2007-2008

1. HANNAH'S STORY
2. DERRIÈRE L'IMAGE, UN PORTRAIT DE SYLVIE BELANGER

5 PAR 5 SERIES

>À DEUX C'EST MIEUX
8:00
D. **Eileen Thalenberg**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Ontario and West Studio) in association with the Ontario Arts Council and the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

>À L'OMBRE D'UN KONFLIT DRAMATIK
7:45
D. **Geoff Bowie**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Ontario and West Studio) in association with the Ontario Arts Council and the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

>DERRIÈRE L'IMAGE, UN PORTRAIT DE SYLVIE BÉLANGER
8:05
D. **Nadine Valcin**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Ontario and West Studio) in association with the Ontario Arts Council and the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

>ESPACES DE VIE, OUBLIE ET SOUVIENS-TOI
6:57
D. **Jean-Marc Larivière**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Ontario and West Studio) in association with the Ontario Arts Council and the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

>LA SENSATION HAÏTIENNE
6:20
D. **Stéphanie Larrue**
P. Anne-Marie Rocher
Original French documentary produced by the NFB (French Program/Ontario and West Studio) in association with the Ontario Arts Council and the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

24 DAYS IN BROOKS

(REEL DIVERSITY COMPETITION)
42:03
D. **Dana Inkster**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

a

ADRENALINE BACH

(NORTHERN SIGHTS II)
6:45
D. **Marten Berkman**
P. Selwyn Jacob
Original documentary without words produced by the NFB (English Program/Pacific & Yukon Centre)

L'ÂGE DE PASSION

78:09
D. **André Melançon, Dany Crousette**
P. Monique Huberdeau (Sherpas Films inc.), Colette Loumède (NFB)
Original French documentary produced by Sherpas Films inc. in co-production with the NFB (French Program/Quebec Studio)

THE ARTHUR LIPSETT PROJECT: A DOT ON THE HISTOMAP

52:17
D. **Eric Gaucher**
P. Adam Symansky
Original English documentary produced by the NFB (English Program/Quebec Centre)

AU PAYS DES COLONS

77: 22
D. **Denys Desjardins**
P. Johanne Bergeron, Yves Bisaillon
Original French documentary produced by the NFB (French Program/Quebec Studio)

b

BAGHDAD TWIST

33:35
D. **Joe Balass**
P. Germaine Ying Gee Wong
Original English documentary produced by the NFB (English Program/Quebec Centre)

BLOOD AND WATER

77:46
D. **Rohan Fernando**
P. Kent Martin
Original English documentary produced by the NFB (English Program/Atlantic Centre)

BURIED AT SEA

50:06
D. **John Wesley Chisholm**
P. John Wesley Chisholm (Arcadia Entertainment Inc.), Kent Martin (NFB)
Original English documentary produced by Arcadia Entertainment Inc. in co-production with NFB (English Program/Atlantic Centre)

c

CARTS OF DARKNESS

59:31
D. **Murray Siple**
P. Tracey Friesen
Original English documentary produced by the NFB (English Program/Pacific & Yukon Centre)

LES CHEVALIERS D'ORLANDO

50:21
D. **Jelena Popovi**
P. Yves Bisaillon
Original French documentary produced by the NFB (French Program/Quebec Studio)

CHRONIQUES AFGHANES

52:33
D. **Dominic Morissette**
P. Nathalie Barton (InformAction Films Inc.), Yves Bisaillon (NFB)
Original French documentary produced by InformAction Films inc. in co-production with the NFB (French Program/Quebec Studio)

CITIZEN LAMBERT: JOAN OF ARCHITECTURE

52:30
D. **Teri Wehn-Damisch**
P. Amélie Blanchard, Paul Cadieux (Philia Films), Germaine Ying Gee Wong (NFB)
Original English documentary produced by Philia Films Inc., Les films de la Perrine, in co-production with the NFB (English Program/Quebec Centre)

COME AGAIN IN SPRING

11:50
D. **Belinda Oldford**
P. Marcy Page
Original English animation produced by the NFB (English Program/Animation Studio)

CONFESSIONS OF AN INNOCENT MAN

89:27
D. **David Paperny**
P. Terence McKeown, David Paperny (Paperny Films), Tracey Friesen (NFB)
Original English documentary produced by Paperny Films in co-production with the NFB (English Program/Pacific & Yukon Centre)

COT COT

6:17
D. **Pierre Sylvestre**
P. Marc Bertrand
Original French animation produced by the NFB (French Program/Animation and Youth Studio)

d

DAMAGE DONE: THE DRUG WAR ODYSSEY

54:26
D. **Connie Littlefield**
P. Ann Bernier (imX Communications Inc.), Kent Martin (NFB)
Original English documentary produced by imX Communications Inc. in co-production with the NFB (English Program/Atlantic Centre)

THE DARK YEARS

>EPISODE 1
46:58
D. **Steven Silver**
P. Laszlo Barna (Barna-Alper Productions Inc.), Chuck Gammage (Animation Inc.), Gerry Flahive (NFB)
Original English documentary produced by Barna-Alper Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

>EPISODE 2
46:53
D. **Steven Silver**
P. Laszlo Barna (Barna-Alper Productions Inc.), Chuck Gammage Animation Inc., Gerry Flahive (NFB)
Original English documentary produced by Barna-Alper Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

>EPISODE 3
46:20
D. **Steven Silver**
P. Laszlo Barna (Barna-Alper Productions Inc.), Chuck Gammage (Animation Inc.), Gerry Flahive (NFB)
Original English documentary produced by Barna-Alper Productions Inc. in co-production with the NFB (English Program/Ontario Centre)

LA DERNIÈRE BATTURE

24:1
D. **Mathieu D'Astous**
P. Murielle Rioux-Poirier
Original French documentary produced by the NFB (French Program/Acadia Studio) as part of the TREMPLIN contest with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

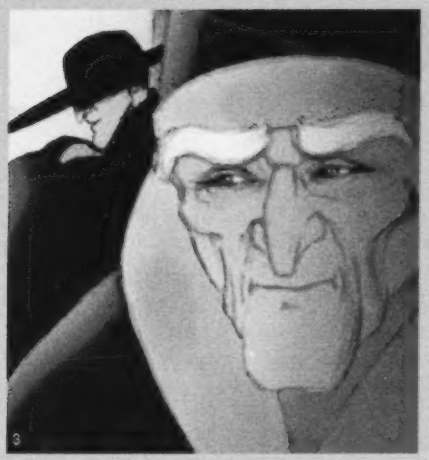
DES NOUVELLES DU NORD

93:00
D. **Benoît Pilon**
P. Jeannine Gagné (Amazone Film), Colette Loumède (NFB)
Original French documentary produced by Amazone Film in co-production with the NFB (French Program/Quebec Studio)

DIEU A-T-IL QUITTÉ L'AFRIQUE?

52:00
D. **Musa Dieng Kala**
P. Christian Medawar, Colette Loumède
Original French documentary produced by the NFB (French Program/Quebec Studio)

1. Les chevaliers d'Orlando
2. Up the Yangtze
3. Come Again in Spring
4. L'âge de passion
5. Dieu a-t-il quitté l'Afrique?



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THE DOGWALKER
50:00
D. **Rosie Dransfeld**
P. Rosie Dransfeld (ID: Productions Inc.), Graydon McCrea, Bonnie Thompson (NFB)
Original English documentary produced by ID: Productions Inc. in co-production with the NFB (English Program/North West Centre)

DRÔLE DE CHAPEAU
13:42
D. **Mélanie Léger**
P. Murielle Rioux-Poirier
Original French fiction produced by the NFB (French Program/Acadia Studio) in association with Société Radio-Canada, as part of the TREMPLIN contest with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

e

ENGINE 371
9:07
D. **Kevin Langdale**
P. Svend-Erik Eriksen
Original English animation short produced by the NFB (English Program/Pacific & Yukon Centre)

LES ÉPOUSES DE L'ARMÉE
52:2
D. **Claire Corriveau**
P. Claudette Jaiko
Original French documentary produced by the NFB (French Program/Ontario and West Studio)

ÉTAIT FABRIQUÉ AU QUÉBEC
52:00
D. **Jean Guénette**
P. René Turcotte (Gaspa Vidéo), Jacques Turgeon (NFB)
Original French documentary produced by Gaspa Vidéo in co-production with the NFB (French Program/Acadia Studio)

f

FAITH WITHOUT FEAR
55:21
D. **Ian McLeod**
P. Gordon Henderson (90th Parallel Film and Television Productions Ltd.), Silva Basmajian (NFB)
Original English documentary produced by 90th Parallel Film and Television Productions Ltd. in co-production with the NFB (English Program/Ontario Centre)

FIRST STORIES VOLUME III
>HIS GUIDANCE (OKISKINOTAHEWEWIN)
6:37
D. **Duane Linklater**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

>HOOKED UP: NDNs ONLINE
6:15
D. **Jennifer Dysart**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

>TWO SPIRITED
6:47
D. **Sharon A. Desjarlais**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

>WALKING ALONE
6:43
D. **Gerald Auger**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

FORGIVENESS: STORIES FOR OUR TIME
53:24
D. **Johanna Lunn**
P. Johanna Lunn (Wild East Productions Inc.), Kent Martin (NFB)
Original English documentary produced by Wild East Productions Inc. in co-production with the NFB (English Program/Atlantic Centre)

FOUR WINGS AND A PRAYER
80:42
D. **Nick de Pencier**
P. Michael McMahon, Kristina McLaughlin (Primitive Entertainment), Emmanuel Laurent, David Johnston (Films à Trois), Gerry Flahive (NFB)
Original English documentary produced by Primitive Entertainment and Films à Trois, in co-production with the NFB (English Program/Ontario Centre)

g

GENE BOY CAME HOME
24:31
D. **Alanis Obomsawin**
P. Alanis Obomsawin
Original English documentary produced by the NFB (English Program/Quebec Centre)

h

HA'AKI
4:52
D. **Iriz Pääbo**
P. Michael Fukushima
Original English animation without words produced by the NFB (English Program/Animation Studio)

HANNAH'S STORY
29:02
D. **Juanita Peters**
P. Annette Clarke
Original English documentary produced by the NFB (English Program/Atlantic Centre)

HEAVEN OR NOT (CALLING CARD)
26:59
D. **Zuzana Hudackova**
P. Danijel Margetic (Balkan Films Inc.), Anita Lee, Lea Marin (NFB)
Original English documentary produced by Balkan Films Inc. in co-production with the NFB (English Program/Ontario Centre)

L'HIVER DE LÉON
27:11
D. **Pierre-Luc Granjon, Pascal Le Nôtre**
P. Pascal Le Nôtre (Folimage), Marie-Josée Corbeil, Christine Côté (Divertissement Subséquence), Marc Bertrand, René Chénier (NFB)
Original French animation produced by Folimage and Divertissement Subséquence in co-production with the NFB (French Program/Animation and Youth Studio)

HOPE
58:16
D. **Thomas Buchan, Stuart Reaugh**
P. Svend-Erik Eriksen, Tracey Friesen
Original English documentary produced by the NFB (English Program/Pacific & Yukon-Centre)

HOTHOUSE 4
>BALLOONS
1:16
D. **Jonas Brandao**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

>BIOLOGY MADE UN-EASY
1:08
D. **James Braithwaite**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

>CUMULUS
1:19
D. **Maya Ersan**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

>LOST MONSTER HOP
1:24
D. **Jody Kramer**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

>MARGINS
1:12
D. **Oliver Tsuji**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

>ONE
1:05
D. **Diego Stoliar**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

>ROY G BIV
1:25
D. **Dale Hayward**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

>THE SQUIRREL NEXT DOOR
1:24
D. **Carla Coma**
P. Michael Fukushima
Original animation without words produced by the NFB (English Program/Animation Studio)

HUNGU
9:09
D. **Nicolas Brault**
P. Michèle Bélanger, Julie Roy
Original animation without words produced by the NFB (French Program/Animation and Youth Studio)

1. Heaven or Not
2. Hothouse 4: Margins
3. First Stories: His Guidance (Okiskinotahewewin)
4. First Stories: Two Spirited

i

INSIDE THE HOTHOUSE 4 (HOTHOUSE 4)
13:07
D. **Jason Lee**
P. Michael Fukushima
Original English documentary produced by the NFB (English Program/Animation Studio)

INSIDE TIME
35:08
D. **Jason Young**
P. Annette Clarke
Original English documentary produced by the NFB (English Program/Atlantic Centre)

j

JUNIOR
95:58
D. **Isabelle Lavigne, Stéphane Thibault**
P. Johanne Bergeron, Yves Bisaillon
Original French documentary produced by the NFB (French Program/Quebec Studio)

l

LOUEZ UN MARI
30:00
D. **Jean-Claude Caprara**
P. Jean-Claude Bellefeuille (Bellefeuille Productions), Jacques Turgeon (NFB)
Original French fiction produced by Bellefeuille Productions in co-production with the NFB (French Program/Acadia Studio) as part of the TREMPLIN contest with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

m

MADAME TUTLI-PUTLI
17:21
D. **Chris Lavis, Macick Szczerbowski**
P. Marcy Page
Original animation without words produced by NFB (English Program/Animation Studio)

MAKING MUSIC WITH THE NFB 2007

>CPC GANGBANGS: ORDERLY CHAOS
8:25
D. **Matthew Goerzen**
P. Patricia Boushel (Pop Montreal), Aisling Chin-Yee, Maral Mohammadian, Germaine Ying Gee Wong (NFB)
Original English documentary produced by the NFB (English Program/Quebec Centre) with Pop Montreal.

>DAVID MCLEOD: IT'S A LIVING
7:42
D. **Daniel Schachter, Dayna Gedney**
P. Patricia Boushel (Pop Montreal), Aisling Chin-Yee, Maral Mohammadian, Germaine Ying Gee Wong (NFB)
Original English experimental documentary produced by the NFB (English Program/Quebec Centre) with Pop Montreal.

>THE MIXY TAPES
5:59
D. **David Seitz, Michael Wray**
P. Patricia Boushel (Pop Montreal), Aisling Chin-Yee, Maral Mohammadian, Germaine Ying Gee Wong (NFB)
Original English experimental documentary produced by the NFB (English Program/Quebec Centre) with Pop Montreal

>THE TOMORROW(S)
3:23
D. **Gabriel Allard Gagnon, Guillaume Marin, André Peloquin**
P. Patricia Boushel (Pop Montreal), Aisling Chin-Yee, Maral Mohammadian, Germaine Ying Gee Wong (NFB)
Original English experimental documentary produced by the NFB (English Program/Quebec Centre) with Pop Montreal

>THE VISIBLE WILL VS. THE INVISIBLE WALL
14:15
D. **Brett Story**
P. Patricia Boushel (Pop Montreal), Aisling Chin-Yee, Maral Mohammadian, Germaine Ying Gee Wong (NFB)
Original English experimental documentary produced by the NFB (English Program/Quebec Centre) with Pop Montreal

MÉMOIRE À LA DÉRIVE
65:13
D. **Pauline Voisard**
P. Pauline Voisard (Vidéo Femmes inc.), Jacques Turgeon (NFB)
Original French documentary produced by Vidéo Femmes inc. in co-production with the NFB (French Program/Quebec Studio)

MILOSEVIC ON TRIAL
Part 1 57:16 Part 2 58:26
D. **Michael Christoffersen**
P. Mette Heide (Team Productions), Éric Michel, Colette Loumède (NFB)
Original documentaries in English produced by Team Productions in co-production with the NFB (French Program/Quebec Studio)

MOBIDOCS: CONFESSIONS IN A DIGITAL AGE

>AWAY
3:05
D. **Peter Mettler**
P. Lea Marin
Original experimental documentary produced by Film Australia in co-production with the NFB (English Program/Ontario Centre)

>BEGGING FOR CHANGE
2:37
D. **Dave Jones**
P. Jessica Beirne (Film Australia)
Original experimental animation without words produced by Film Australia in co-production with the NFB (English Program/Ontario Centre)

>COUNTRY SONG
3:03
D. **Warwick Thornton**
P. Darren Dale (Film Australia)
Original experimental documentary produced by Film Australia in co-production with the NFB (English Program/Ontario Centre)

>CROSSED WIRES
2:34
D. **Elida Schogt**
P. Lea Marin
Original experimental documentary without words produced by Film Australia in co-production with the NFB (English Program/Ontario Centre)

>EMISSION ADMISSION
3:00
D. **Sarah Lazarovic**
P. Lea Marin
Original experimental animation produced by Film Australia in co-production with the NFB (English Program/Ontario Centre)

>I'VE NEVER HAD SEX
3:01
D. **Robert Kennedy**
P. Silva Basmajian
Original experimental documentary produced by Film Australia, in co-production with the NFB (English Program/Ontario Centre)

>MARREE MAN
2:52
D. **David Batty**
P. Jeni McMahon (Film Australia)
Original experimental documentary produced by Film Australia in co-production with NFB (English Program/Ontario Centre)

>TRUTH
2:19
D. **Hubert Davis**
P. Silva Basmajian
Original experimental fiction produced by Film Australia in co-production with the NFB (English Program/Ontario Centre)

>URNT4ME
2:55
D. **Tania Yuki**
P. Peter Butt
Original experimental documentary produced by Film Australia in co-production with the NFB (English Program/Ontario Centre)

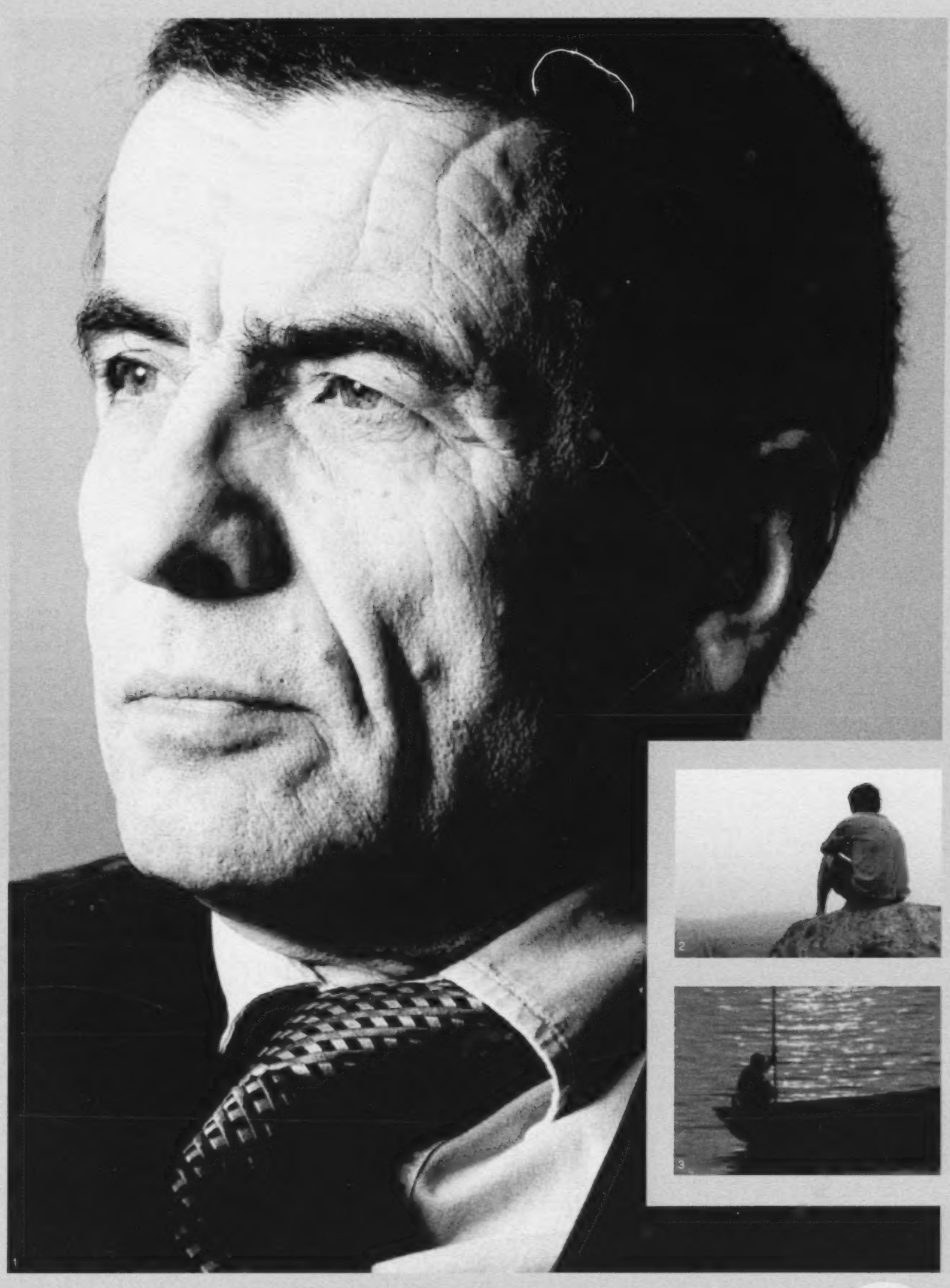
>WHAT DID I DO?
2:47
D. **Bruce Petty**
P. Sam Petty
Original experimental animation without words produced by Film Australia in co-production with the NFB (English Program/Ontario Centre)

n

NFB PIONEERS II: CHALLENGE FOR CHANGE
55:10
P. Christina Pochmursky
Original English documentary produced by the NFB (English Program/Quebec Centre)

NFB PIONEERS II: HER VOICE, THE STUDIO D STORY
55:20
D. **Lucia Piccinni**
P. Lucia Piccinni
Original English documentary produced by the NFB (English Program/Quebec Centre)

1. Milosevic on Trial
2. Inside Time
3. Mobidocs: Confessions in a Digital Age
• Crossed Wires



o

ODYSSÉE GÉOLOGIQUE – LE BOUCLIER CANADIEN
53:23
D. **Yanick Rose**
P. Claude Cartier (Altau Tutti Frutti Inc.), Jacques Turgeon (NFB)
Original French documentary produced by Altau Tutti Frutti Inc. in co-production with the NFB (French Program/Quebec Studio)

ODYSSÉE GÉOLOGIQUE – UNE ZONE DE CHOC À L'EST
47:30
D. **Yanick Rose, Marc Gadoury**
P. Claude Cartier (Altau Tutti Frutti Inc.), Jacques Turgeon (NFB)
Original French documentary produced by Altau Tutti Frutti Inc. in co-production with the NFB (French Program/Quebec Studio)

OMA'S QUILT
(TALESPINNERS 2)
12:52
D. **Izabela Bzymek**
P. Svend-Erik Eriksen
Original English animation produced by the NFB (English Program/Pacific & Yukon Centre)

L'OMBRE FRAGILE DES CHOSES
84:26
D. **Jacques Giraldeau**
P. Jacques Giraldeau (Grand angle films enr.), Yves Bisaillon (NFB)
Original French documentary produced by Grand angle films enr. in co-production with the NFB (French Program/Quebec Studio)

ON A TUÉ L'ENFANT-JÉSUS
61:11
D. **Renée Blanchar**
P. Didier Maigret (Ça Tourne Productions), Jacques Turgeon (NFB)
Original French documentary produced by Ça Tourne Productions in co-production with the NFB (French Program/Acadia Studio)

p

LE PEUPLE INVISIBLE
91:16
D. **Richard Desjardins, Robert Monderie**
P. Colette Loumède
Original French documentary produced by the NFB (French Program/Quebec Studio)

A PLACE BETWEEN: THE STORY OF AN ADOPTION
(ABORIGINAL FILMMAKERS PROGRAM)
74:15
D. **Curtis Kaltenbaugh**
P. Joe MacDonald
Original English documentary produced by the NFB (English Program/Prairie Centre)

r

RIVER OF LIFE
53:00
D. **Werner Walcher**
P. Selwyn Jacob
Original English documentary produced by the NFB (English Program/Pacific & Yukon Centre)

ROSA ROSA
8:40
D. **Félix Dufour-Laperrière**
P. Félix Dufour-Laperrière (Noir sur Blanc Animation), Pascal Le Nôtre (Folimage), René Chénier, Julie Roy (NFB)
Original French animation produced by Noir sur Blanc Animation and Folimage in co-production with the NFB (French Program/Animation and Youth Studio)

s

SABRINA'S LAW
42:38
D. **Barry Lank**
P. Merit Jensen-Carr (Merit Motion Pictures Inc.), Luanne Lank (Lank/Beach Productions), Derek Mazur (NFB)
Original English documentary produced by Lank/Beach Productions, Merit Motion Pictures and CanWest Media Works Inc. in co-production with the NFB (English Program/Prairie Centre)

SAINTE BARBE
7:23
D. **Claude Barras, Cédric Louis**
P. Claude Barras (Hélium Films), Michael Fukushima (NFB)
Original animation without words produced by Hélium Films in co-production with the NFB (English Program/Animation Studio)

LE SECRET DE MOUSTAPHA
10:00
D. **André-Guy Landry**
P. François Savoie (Connections Productions), Murielle Rioux-Poirier (NFB)
Original French animation produced by Connections Productions in co-production with the NFB (French Program/Acadia Studio) as part of the AnimAcadie contest with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

SEXY INC. NOS ENFANTS SOUS INFLUENCE
35:27
D. **Sophie Bissonnette**
P. Patricia Bergeron
Original French documentary produced by the NFB (French Program/Quebec Studio) in partnership with the Women's Y and UQAM's Service aux collectivités as part of the project "Outiller les jeunes faces à l'hypersexualisation"

SHORTS IN MOTION: THE ART OF SEDUCTION

>DIRTY DOG
2:49
D. **Trent Carlson**
P. Lori Lozinski, Matthew Hornburg (Marblemedia), Silva Basmajian (NFB)
Original experimental fiction produced by Marblemedia in co-production with the NFB (English Program/Ontario Centre)

>ELECTRIC CHAIR
2:30
D. **Anita McGee**
P. Matthew Hornburg (Marblemedia), Silva Basmajian (NFB/Ontario Centre)
Original experimental fiction produced by Marblemedia in co-production with the NFB (English Program/Ontario Centre) in association with Sundance Channel

>NUDE CABOOSE
2:52
D. **Guy Maddin**
P. Jody Shapiro, Matthew Hornburg (Marblemedia), Silva Basmajian (NFB)
Original experimental fiction produced by Marblemedia in co-production with the NFB (English Program/Ontario Centre)

>OH LA LA
2:32
D. **Isabella Rossellini**
P. Jody Shapiro
Original experimental fiction produced by Marblemedia in co-production with the NFB (English Program/Ontario Centre)

>ON FIRE
2:53
D. **Jenn Goodwin**
P. Matthew Hornburg (Marblemedia), Silva Basmajian (NFB)
Original experimental fiction produced by Marblemedia in co-production with the NFB (English Program/Ontario Centre)

>SOU
3:00
D. **Theodore Ushev**
P. Michael Fukushima (NFB)
Original experimental animation produced by Marblemedia in co-production with the NFB (English Program/Ontario Centre)

>STRIP SHOW
2:52
D. **Adam & Dave**
P. Matthew Hornburg (Marblemedia), Silva Basmajian (NFB)
Original experimental fiction produced by Marblemedia in co-production with the NFB (English Program/Ontario Centre)

STILL LONGSHOTS
52:00
D. **David Finch, Maureen Marovitch**
P. David Finch (Picture This Productions), Dan Emery, Germaine Ying Gee Wong (NFB)
Original English documentary produced by Picture This Productions in co-production with the NFB (English Program/Quebec Centre)

t

TOTEM: RETURN AND RENEWAL
23:04
D. **Gil Cardinal**
P. Bonnie Thompson
Original English documentary produced by the NFB (English Program/North West Centre)

LA TRAPPE
19:25
D. **Lina Verchery**
P. Murielle Rioux-Poirier
Original French documentary produced by the NFB (French Program/Acadia Studio) in association with Société Radio-Canada, as part of the TREMPLIN contest with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

TRIAGE: DR. JAMES ORBINSKI'S HUMANITARIAN DILEMMA
88:21
D. **Patrick Reed**
P. Peter Raymont (White Pine Pictures), Silva Basmajian (NFB)
Original English documentary produced by White Pine Pictures and the NFB (English Program/Ontario Centre)

u

UNCLE BOB'S HOSPITAL VISIT
14:10
D. **JoDee Samuelson**
P. Kent Martin
Original English animation short produced by the NFB (English Program/Atlantic Centre)

UN CRI AU BONHEUR
91:00
D. **Geneviève Allard, Paule Baillargeon, Manon Barbeau, Philippe Baylaucq, Michel Brault, Marie-Julie Dallaire, Marc-André Forcier, Chloé Leriche, Kim Nguyen, Marcel Simard, Denis Villeneuve**
P. Michel Sarao, Monique Simard (Les productions Virage inc.), Yves Bisaillon (NFB)
Original French documentary produced by Les productions Virage inc. in co-production with the NFB (French Program/Quebec Studio)

1. L'Ombre fragile des choses
2. Triage: Dr. James Orbinski's Humanitarian Dilemma
3. Still Longshots
4. Rosa Rosa

UN DIMANCHE À 105 ANS
13:20
D. **Daniel Léger**
P. Murielle Rioux-Poirier
Original French documentary produced by the NFB (French Program/Acadia Studio) in association with Société Radio-Canada, as part of the TREMPLIN contest with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

UP THE YANGTZE
93:15
D. **Yung Chang**
P. Mila Aung-Thwin (EyeSteelFilm Inc.), John Christou, Germaine Ying Gee Wong (NFB)
Original English documentary produced by EyeSteelFilm Inc. in co-production with the NFB (English Program/Quebec Centre)

V

LA VOISINE
30:00
D. **Pamela Gallant**
P. Cécile Chevrier (Phare-Est Production), Jacques Turgeon (NFB)
Original French fiction produced by Phare-Est Production in co-production with the NFB (French Program/Acadia Studio) as part of the TREMPLIN contest with the financial support of Canadian Heritage via the Interdepartmental Partnership with the Official-Language Communities (IPOLC)

W

WAPIKONI MOBILE
(MOBILE TRAINING STUDIO FOR YOUNG ABORIGINALS)
36 films
P. Les Productions des Beaux jours (Manon Barbeau), Patricia Bergeron (NFB)
32 documentary shorts, 3 fiction shorts and one animated short, produced by Les Productions des Beaux jours in co-production with the NFB (French Program/Quebec Studio)

>#14 PRISE 2
6:08, documentary
D. **Marie-Christine Petiquay**

>L'ABANDON – LA CHANSON DE VALÈNE
6:27, documentary
D. **Valène Jérôme**

>ABITIBIKWE
1:45, documentary
D. **Mélanie Kistabish**

>L'AMENDEMENT
4:08 documentary
D. **Kevin Papatie**

>BOGEDAN
6:00, documentary
D. **Lennon Poucachiche, Dominique Poucachiche**

>COURAGE DE VIVRE
13:25, documentary
D. **Paul-Émile Awashish**

>DE MÈRE EN FILLE
5:41, documentary
D. **Émilia Cheezo**

>LE DÉPART
3:07, documentary
D. **Tamara Jourdain**

>LA DERNIÈRE DANSE
4:48, documentary
D. **Évelyne Papatie**

>DU TEMPS À KWEKONOGI
6:40, documentary
R. **Lucus Penosway**

>ELLE ET MOI
6:04, documentary
D. **Marie-Pier Ottawa**

>LES ENFANTS PERDUS
9:45, documentary
D. **Dalhya Newashish**

>ÊTRE ICI
3:25, documentary
D. **Alicia Awashish** and the Wapikoni Mobile team

>EXCURSION D'ENFER
2:55, fiction
D. **Catherine Boivin**

>L'EXPÉDITION
4:33, documentary
D. **Sagan Gunn**

>INNU RÉCOLTE
4:14, documentary
D. **Marly Fontaine**

>JE CACHE
2:37, documentary
D. **Délia Gunn**

>KA OCKI MATCISICIK – GÉNÉRATIONS
7:21, documentary
D. **Justin Chachai** and the *24 heures traditionnelles* participants

>KATHLEEN
5:01, documentary
D. **Kathleen Kistabish**

>KEN WARREN GUNN – SUPER HÉROS
4:22, documentary
D. **Ken Warren Gunn**

>KITASKINO
4:52, documentary
D. **Henman W. Niquay**

>MA VIE, MA PASSION
3:54, documentary
D. **An-Kananine Vollant**

>MAKING-OFF
3:12, documentary
D. Wapikoni Mobile team

>MOBILISATION GÉNÉRATION
9:41, documentary
D. **Mélanie Kistabish**

>NOTCIMIK IRINIW (THE MAN WHO LIVES IN THE WOOD)
6:13, documentary
D. Wapikoni Mobile team

>OCTI NITANIS – POUR MA FILLE
6 :19, documentary
D. **Joséphine Awashish**

>PENSEZ-Y
2:46, fiction
D. Class from Manikanetish School

>PETIT PRINCE
5:24, animation
D. **Vince Papatie**

>RENAISSANCE
7:14, documentary
D. **Sybelle Kistabish**

>LE RÊVE D'UNE MÈRE
5:03, documentary
D. **Cherilyn Papatie**

>LE RIGODON DE L'ESTURGEON
4:49, documentary
D. **Tobie Penosway**

>SEULES ENSEMBLE
5:57, documentary
D. **Sheila Brazeau, Tracey Brazeau**

>SHASKASHTUEU-USSINIUM
14:52, documentary
D. **Melysa Pinette, Kankapeush Vollant**

>SOIRÉE DE FILLES
3:03, documentary
D. **Cherilyn Papatie**

>TING
2:34, fiction
D. **Chanouk Newashish**

>UN GRAND DÉPART
4:16, documentary
D. **Kevin Papatie**

WAPOS BAY SERIES 2

>ALL ACCESS
23:59
D. **Cam Lizotte**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazur (NFB)
Original English animation produced by Wapos Bay Productions Inc. in co-production with the NFB (English Program/Prairie Centre)

>ALL'S FAIR
23:59
D. **Melanie Jackson**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazur (NFB)
Original English animation produced by Wapos Bay Productions Inc. in co-production with the NFB (English Program/Prairie Centre)

>AS LONG AS THE RIVER FLOWS
23:59
D. **Dennis Jackson**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazur (NFB)
Original English animation produced by Wapos Bay Productions Inc. in co-production with the NFB (English Program/Prairie Centre)

>AS THE BANNOCK BROWNS
23:59
D. **Cam Lizotte**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazur (NFB)
Original English animation produced by Wapos Bay Productions Inc. in co-production with the NFB (English Program/Prairie Centre)

>GUARDIANS
23:59
D. **Dennis Jackson**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazur (NFB)
Original English animation produced by Wapos Bay Productions Inc. in co-production with the NFB (English Program/Prairie Centre)

>THE HUNT
23:59
D. **Melanie Jackson, Dennis Jackson**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazur (NFB)
Original English animation produced by Wapos Bay Productions Inc. in co-production with the NFB (English Program/Prairie Centre)

>TRICKS 'N' TREATS
23:59
D. **Melanie Jackson**
P. Dennis Jackson, Melanie Jackson, Anand Ramayya (Wapos Bay Productions Inc.), Derek Mazur (NFB)
Original English animation produced by Wapos Bay Productions Inc. in co-production with the NFB (English Program/Prairie Centre)

WATER DETECTIVES/ LES DÉTECTIVES DE L'EAU
11:32
D. **David Springbett**
P. Tracey Friesen
Original multilingual documentary produced by the NFB (English Program/Pacific and Yukon Centre)

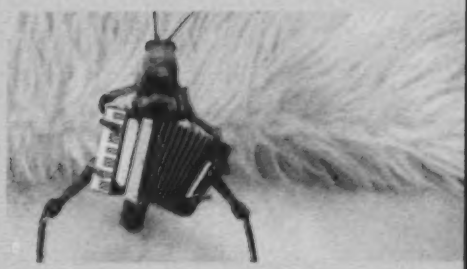
WEATHER REPORT
52:03
D. **Brenda Longfellow**
P. Gerry Flahive (NFB), Jennifer Kawaja, Brenda Longfellow, Julia Sereny (Sienna Films Inc.)
Original English documentary produced by Sienna Films Inc. in co-production with the NFB (English Program/Ontario Centre)

WHERE I BELONG
(REEL DIVERSITY PROGRAM 2004-2005)
45:47
D. **Arinze Eze**
P. Joe MacDonald
Original English documentary produced by the NFB (English Program/Prairie Centre)

WRITING THE LAND
(OUR CITY OUR VOICES)
7:46
D. **Kevin Lee Burton**
P. Selwyn Jacob
Original English documentary produced by the NFB (English Program/Pacific & Yukon Centre)

1. Uncle Bob's Hospital Visit
2. Weather Report
3. Writing the Land

WEB SITES



ACROSS CULTURES/ D'UNE CULTURE À L'AUTRE
P. Stéphanie Barker
Bilingual Web site

ANIMACAT'S HOUSE/ LA MAISON DE CHANIMA
P. Stéphanie Barker
Bilingual Web site

ATLANTIC FILM FESTIVAL/ FESTIVAL DU FILM DE L'ATLANTIQUE
P. Joël Pomerleau
Bilingual Web site

BEVEL UP
P. Kay Leung
English Web site

CARTS OF DARKNESS
P. Kay Leung
English Web site

CITIZEN*SHIFT* (REDESIGNED SITE)
P. Reisa Levine
English Web site

COLLECTION MÉMOIRE
P. Carol Faucher
French Web site

COLLECTION MÉMOIRE – L'ŒUVRE DE PIERRE PERRAULT
P. Carol Faucher
French Web site

CONFESSIONS OF AN INNOCENT MAN
P. Leslie Stafford
English Web site

DAMAGE DONE
P. Amy Stewart
English Web site

THE DARK YEARS
P. Mia Desroches, Joël Pomerleau
English Web site

FAITH WITHOUT FEAR
P. Nataly Spudic
English Web site

FAMILY MOTEL
P. Moira Keigher
English Web site

FESTIVAL NOUVEAU CINÉMA
P. Joël Pomerleau
Bilingual Web site

HELLO, TEACHERS/ BONJOUR PROFESSEUR
(BLOG)
P. Yolaine Brunette, Joël Pomerleau
Bilingual Web site

HOTHOUSE 4 (UPDATE)
P. Maral Mohammadian
Bilingual Web site

INTERNATIONAL ANIMATION DAY/JOURNÉE MONDIALE DE L'ANIMATION
P. Mia Desroches, Christine Noël, Joël Pomerleau
Bilingual Web site

THE INVISIBLE NATION/ LE PEUPLE INVISIBLE
P. François Jacques, Joël Pomerleau
Bilingual Web site

JUNIOR
P. François Jacques, Joël Pomerleau
Bilingual Web site

KIDS IN JAIL (BLOG)
P. Catrina Longmuir
English Web site

KILLER'S PARADISE
P. Nataly Spudic
English Web site

THE LAST PASSAGE
P. Amy Stewart
English Web site

LATE FRAGMENT
P. Nataly Spudic, Joël Pomerleau
English Web site

MADAME TUTLI-PUTLI
P. Mia Desroches, Joël Pomerleau
Bilingual Web site

MAKING MUSIC
P. Aisling Chin-Yee
English Web site

MOBIDOCS
P. Nataly Spudic, Joël Pomerleau
English Web site

MONTREAL WORLD FILM FESTIVAL/FESTIVAL DES FILMS DU MONDE DE MONTRÉAL
P. Joël Pomerleau
Bilingual Web site

THE NFB AT THE 400TH ANNIVERSARY OF QUEBEC CITY/ L'ONF AUX FÊTES DU 400e ANNIVERSAIRE DE QUÉBEC
P. Joël Pomerleau
Bilingual Web site

NFB.CA/ONF.CA
(REDESIGNED SITE)
P. Joël Pomerleau
Bilingual Web site

NIGHTMARE AT SCHOOL/ CAUCHEMAR À L'ÉCOLE
P. Julie Arseneault, Joël Pomerleau
Bilingual Web site

ONLINE COMPETITION CANNES 2007/ COMPÉTITION EN LIGNE SPÉCIAL CANNES 2007
P. Joël Pomerleau
Bilingual Web site

OTTAWA INTERNATIONAL ANIMATION FILM FESTIVAL/ FESTIVAL INTERNATIONAL D'ANIMATION D'OTTAWA
P. Joël Pomerleau
Bilingual Web site

PARADISE
P. Mia Desroches
English Web site

PAROLE CITOYENNE
(REDESIGNED SITE)
P. Johanne Veilleux
French Web site

PIERRE HÉBERT THE SCIENCE OF MOVING IMAGES/PIERRE HÉBERT LA SCIENCE DES IMAGES ANIMÉES
P. Christine Noël, Joël Pomerleau
Bilingual Web site

RENDEZ-VOUS DE L'ONF EN ACADIE
P. Joël Pomerleau
French Web site

SAINTE-BARBE
P. Mia Desroches, Joël Pomerleau
Bilingual Web site

SEXY INC. – OUR CHILDREN UNDER INFLUENCE/ SEXY INC. – NOS ENFANTS SOUS INFLUENCE
P. Sonia Thibault, Joël Pomerleau
Bilingual Web site

SOCALLED
(BLOG)
P. Aisling Chin-Yee
English Web site

STORIES AND DESTINIES/ HISTOIRES ET DESTINÉES
P. Julie Arseneault, Joël Pomerleau
Bilingual Web site

TORONTO INTERNATIONAL FILM FESTIVAL/ FESTIVAL INTERNATIONAL DU FILM DE TORONTO
P. Joël Pomerleau
Bilingual Web site

TRIAGE: DR. JAMES ORBINSKI'S HUMANITARIAN DILEMMA
P. Leslie Stafford
English Web site

UP THE YANGTZE
P. Moira Keigher
English Web site

VANCOUVER INTERNATIONAL FILM FESTIVAL/ FESTIVAL INTERNATIONAL DU FILM DE VANCOUVER/
P. Joël Pomerleau
Bilingual Web site

WAPOS BAY
P. Mia Desroches, Joël Pomerleau
English Web site

WHAT'S THE POINT
P. Moira Keigher
English Web site

1. Sainte Barbe
2. Pierre Perrault : Le règne du jour
3. Faith without Fear
4. Nightmare at School
5. Hothouse 6: The Squirrel Next Door

1. Ryan
2. Afghan Chronicles
3. Une courtepointe pour grand-maman

Versions

AFGHAN CHRONICLES
52:33
D. **Dominic Morissette**
P. Nathalie Barton (InformAction Films Inc.), Yves Bisaillon (NFB)
English version of original French documentary *Chroniques afghanes*

AWAY (MOBILE VERSION)
2:32
D. **Peter Mettler**
P. Lea Marin
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

BEGGING FOR CHANGE
(MOBILE VERSION)
2:00
D. **Dave Jones**
P. Jessica Beirne
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

CITIZEN SAM
63:39
D. **Joe Moulins**
P. Tracey Friesen
Short version of the original English production

COT COT
6:17
D. **Pierre Sylvestre**
P. Marc Bertrand
English version of original French animation *Cot Cot*

COUNTRY SONG
(MOBILE VERSION)
2:25
D. **Warwick Thornton**
P. Darren Dale
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

CROSSED WIRES
(MOBILE VERSION)
1:55
D. **Elida Schogt**
P. Lea Marin
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

THE DOGWALKER
76:13
D. **Rosie Dransfeld**
P. Rosie Dransfeld, Bonnie Thompson, Graydon McCrea
Long version of the original English production

EMISSION ADMISSION
(MOBILE VERSION)
2:22
D. **Sarah Lazarovic**
P. Lea Marin
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

FAITH WITHOUT FEAR
48:16
D. **Ian McLeod**
P. Gordon Henderson, Silva Basmajian
Short version of the original English production

FIRST STORIES – OKISKINOTAHEWEWIN
6:37
D. **Duane Linklater**
P. Bonnie Thompson
Cree version of the original English documentary short *His Guidance*

THE FLEETING SHADOW OF THINGS
84:26
D. **Jacques Giraldeau**
P. Jacques Giraldeau (Grand angle films enr.), Yves Bisaillon (NFB)
English version of original French documentary *L'ombre fragile des choses*

FNC TRAILER 2007
00:15
D. **Munro Ferguson**
P. Marcy Page
Short version of the original English production

FNC TRAILER 2007
00:30
D. **Munro Ferguson**
P. Marcy Page
Long version of the original English production

GENE BOY REVIENT CHEZ LUI
24:31
D. **Alanis Obomsawin**
P. Alanis Obomsawin
French subtitled version of the original English production *Gene Boy Came Home*

A HOSPITAL CRUCIFIED
61:11
D. **Renée Blanchar**
P. Murielle-Rioux Poirier
English version of original French documentary *On a tué l'Enfant-Jésus*

HUMANIMA: THE SERIES
13 episodes of 24 minutes
Episode 1: **A Falconer for Life** (Fauconnier pour la vie)
Episode 2: **In Sync with the Great Whales** (Au rythme des grandes baleines)
Episode 3: **The Calls of the Wild** (Un cri qui vient de loin)
Episode 4: **A New Set of Wings** (Redonner des ailes)
Episode 5: **One Man's Heaven on Earth** (L'homme et son paradis terrestre)
Episode 6: **One Good Deed Deserves Another** (Le juste retour)
Episode 7: **Behind the Camera - Jean Cardinal** (Quand la caméra ne tourne pas)
Episode 8: **A Man Among Predators** (Des prédateurs et des hommes)
Episode 9: **The Season for Newborns** (À la saison des naissances)
Episode 10: **Mother Goose** (La mère l'oie)
Episode 11: **A Refuge for Life** (Un refuge pour la vie)
Episode 12: **A Naturalist's Magic Touch** (Illusionniste de nature)
Episode 13: **The Challenges of an Untamed Soul** (Les défis d'une âme sauvage)
English versions of original French documentaries of the *Humanima* series

THE INCREDIBLE TALE OF THE RAIN MACHINES
52:10
D. **Claude Bérubé**
P. Alain Corneau (Les productions de la Chasse-Galerie), Jacques Turgeon (NFB)
English version of original French documentary *L'incroyable histoire des machines à pluie*

THE INVISIBLE NATION
91:16
D. **Richard Desjardins, Robert Monderie**
P. Colette Loumède
English version of original French documentary *Le peuple invisible*

I'VE NEVER HAD SEX
(MOBILE VERSION)
2:23
D. **Robert Kennedy**
P. Silva Basmajian
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

THE KNIGHTS OF ORLANDO
50:21
D. **Jelena Popovi**
P. Yves Bisaillon
English version of original French documentary *Les chevaliers d'Orlando*

LÉON IN WINTERTIME
27:12
D. **Pierre-Luc Granjon, Pascal Le Nôtre**
P. Pascal le Nôtre (Folimage), Marie-Josée Corbeil, Christine Côté (Divertissement Subséquence), Marc Bertrand, René Chénier (NFB)
English version of original French animation *L'hiver de Léon*

MAQ ET L'ESPRIT DE LA FORÊT
8:29
D. **Phyllis Grant**
P. Kent Martin, Michael Fukushima
French version of the original English production *Maq and the Spirit of the Woods*

MARREE MAN
(MOBILE VERSION)
2:14
D. **David Batty**
P. Jeni McMahon
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

MÉMOIRE À LA DÉRIVE
50:42
D. **Pauline Voisard**
P. Pauline Voisard (Vidéo Femmes inc.), Jacques Turgeon (NFB)
Short version of the original French documentary *Mémoire à la dérive*

MEMORY ADRIFT
65:13
D. **Pauline Voisard**
P. Pauline Voisard (Vidéo Femmes inc.), Jacques Turgeon (NFB)
English version of original French documentary *Mémoire à la dérive*

NOMAD'S LAND
52:00
D. **Claire Corriveau**
P. Claudette Jaiko
English version of original French documentary *Les épouses de l'armée*

OSER SA FOI
52:24
D. **Ian McLeod**
P. Gordon Henderson, Silva Basmajian
French subtitled version of the original English production *Faith Without Fear*

REVIENS AU PRINTEMPS
11:50
D. **Belinda Oldford**
P. Marcy Page
French version of the original English production *Come again in Spring*

RYAN
13:54
D. **Chris Landreth**
P. Steven Hoban, Marcy Page, Mark Smith
French subtitled version of the original English production *Ryan*

SEXY INC. OUR CHILDREN UNDER INFLUENCE
35:27
D. **Sophie Bissonnette**
P. Patricia Bergeron
English version of original French documentary *Sexy Inc. Nos enfants sous influence*

STILL LONGSHOTS
47:08
D. **David Finch, Maureen Marovitch**
P. Dan Emery, David Finch, Germaine Ying Gee Wong
Short version of the original English production

A STRANGE HAT
13:43
D. **Mélanie Léger**
P. Murielle Rioux-Poirier
English version of the original French fiction *Drôle de chapeau*

A SUNDAY AT 105
13:20
D. **Daniel Léger**
P. Murielle Rioux-Poirier
English version of original French documentary *Un dimanche à 105 ans*

TOXIC TRESPASS
52:09
D. **Barri Cohen**
P. Dorothy Goldin Rosenberg, Mehernaz Lentin, Anita Lee
Short version of the original English production

TRUTH (MOBILE VERSION)
1:40
D. **Hubert Davis**
P. Silva Basmajian
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

UNE COURTEPOINTE POUR GRAND-MAMAN (TALESPINNERS 2)
12:52
D. **Izabela Bzymek**
P. Svend-Erik Eriksen
French version of the original English production *Oma's Quilt (Talespinners 2)*

UN PARI TOUT AUSSI RISQUÉ
52:00
D. **David Finch, Maureen Marovitch**
P. Dan Emery, David Finch, Germaine Ying Gee Wong
French version of the original English production *Still Longshots*

URNT4ME (MOBILE VERSION)
2:18
D. **Tania Yuki**
P. Peter Butt
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

UNSPEAKABLE
55:30
D. **John Paskievich**
P. Joe MacDonald
Short version of the original English production

WALKING ALONE
6:43
D. **Gerald Auger**
P. Bonnie Thompson
Censured version of the original English production

WHAT DID I DO? (MOBILE VERSION)
2:09
D. **Bruce Petty**
P. Sam Petty
Short version of the original English production (mobiDOCS: Confessions in a Digital Age)

1

2

3

Box Sets, Compilations and

24 IDÉES / SECONDE
Ten-disc set in French

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Four-disc set in French

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DVD with added value in English

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AND THE WINNER IS.../ ET LE GAGNANT EST...
Bilingual compilation

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Two-disc set in English

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Bilingual DVD with added value

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Two-disc set in English

BUSINESS ETHICS COLLECTION
Three-disc set in English

CANADA'S GAME
Compilation in English

CHIEFS/ CHEFS AMÉRINDIENS
Multilingual 3-disc set

CHRONIQUES AFGHANES
DVD with added value in French

COFFRET JEAN BEAUDIN LA SÉRIE CARTE BLANCHE
Two-disc box set in French

CULTURAL DIVERSITY AND RACE COLLECTION
Three-disc set in English

LE DERNIER CONTINENT
DVD with added value in French

ENSEMBLE SANTÉ COMMUNAUTAIRE
Four-disc set in French

ENVIRONMENT AWARENESS PACKAGE – ELEMENTARY SCHOOL
Multilingual 3-disc set

ENVIRONNEMENT – UN ENJEU QUI CONCERNE TOUT LE MONDE
Four-disc set in French

FAITH WITHOUT FEAR
DVD with added value in English

FEMICIDE COLLECTION
Three-disc set in English

FEMMES ET ISLAM
Four-disc set in French

FIRST STORIES: VOLUME I & II
Two-disc set in English

FIRST STORIES: VOLUME III
Compilation in English

GIRL STUDIES COLLECTION
Four-disc set in English

1. Humanima The Series
2. Alanis Obomsawin: The Collection – 270 Years of Resistance
3. Chiefs
4. 24 idées / seconde

Disc Collections, DVDs with Added Value

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Multilingual 3-disc set

HOTHOUSE 1, 2, 3
Three-disc set in English

HOTHOUSE 4
Compilation in English

HUMANIMA THE SERIES/ HUMANIMA – SÉRIE
Multilingual 13-disc set

JE ME SOUVIENS
DVD with added value in French

A LICENSE TO REMEMBER SPECIAL EDITION DVD/ UN CERTAIN SOUVENIR ÉDITION SPÉCIALE DVD
Multilingual 2-disc set

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Bilingual compilation

TALESPINNERS 1 & 2/ LES PETITS CONTEURS 1 & 2
Multilingual 2-disc box set

TALESPINNERS 2/ LES PETITS CONTEURS 2
Multilingual 7-disc set

WAPOS BAY SERIES KIT
Six-disc set in English

THE WAR OF 1812 – TWO DVD COLLECTION
Two-disc set in English

WHO SHOT MY BROTHER?/ QUI A TIRÉ SUR MON FRÈRE ?
Trilingual DVD with added value

WORK FOR ALL: STOP RACISM IN THE WORKPLACE/ LA TÊTE DE L'EMPLOI – POUR EN FINIR AVEC LE RACISME AU TRAVAIL
Multilingual 2-disc box set

Acquisitions

100 QUÉBÉCOIS QUI ONT FAIT LE XX^{e} SIÈCLE (2nd SERIES)
(12 films of 50:50) Documentary 10 hours
D. **Jean Roy**
P. Eurêka! Productions Inc.

BEYOND MEMORY: A DOCUMENTARY ABOUT DEMENTIA
Documentary 76:00
D. **Sharon Bardett, Maria LeRose**
P. Knowledge Network

CORPORATIONS IN THE CLASSROOM
Documentary 45:28
D. **Jill Sharpe**
P. Make Believe Films Inc.

DECIPHERING DYSLEXIA
Documentary 56:00
D. **Bruce Mohun**
P. Knowledge Network

DEMOCRACY 4 DUMMIES
Documentary 44:33
D. **Sophia Male**
P. The Man Productions

LE DERNIER CONTINENT
Documentary 105:00
D. **Jean Lemire**
P. Glacialis Productions Inc.

LA DERNIÈRE MISSION: L'HISTOIRE DU *U-190*/ THE FINAL MISSION: THE STORY OF THE *U-190*
Documentary 47:10
D. **Alain Vézina**
P. Merlin Films Enr.

LE DIABLE AU CORPS
Documentary 52:00
D. **Johanne Prégent**
P. BBR Productions 2006 Inc.

THE DILLINGER CONSPIRACY
Documentary 50:00
D. **Michael Ojeda**
P. Morningstar Entertainment

NO PAST TO SPEAK OF
Documentary 55:04
D. **Jeremy Gans**
P. Minute:Thirty Productions

PARADISE
Animation 7:49
D. **Jesse Rosensweet**
P. Copper Heart Entertainment

LE PLUS GRAND STUDIO DU MONDE/THE WORLD'S LARGEST STUDIO
Documentary 52:10
D. **Charlie Moretti, Matt Clarke**
P. Bright Shadow Films

LE PORTEUR D'EAU/ THE WATER BEARER
Documentary 52:01
P. **Pascal Gélinas**
D.Pascal Gélinas

QUÉBEC SUR ORDONNANCE
Documentary 90:00
D. **Paul Arcand**
P. Cinémaginaire inc.

REMEMBERING ARTHUR
Documentary 89:54
D. **Martin Lavut**
P. Gizmo Films Inc.

SPARTIATES
Documentary 76:20
D. **Michel Drapeau**
P. Michel Drapeau

THE STATUE OF LIBERTY: BUILDING A COLOSSUS
Documentary 49:55
D. **Corin Watson**
P. Morningstar Entertainment

TARGETS: REPORTERS IN IRAQ/ JOURNALISTES EN IRAK
Documentary 47:00
D. **Mazia Bahari**
P. Triplex Films

THIS IS MY BODY: A FILM BY HIGH SCHOOL GIRLS
Documentary 34:49
D. **Lisa Negro, Vanessa Visconti, Vanessa DiRenzo, Alexandra Maynard, Christina Donatelli, Effie Sapuridis, Meghan McCoy, Altais Dunn, Tessy Souvlos, Chrissy Biciola, Katie Castro, Bianca Zito, Xtine Vo, Emily Csato**
P. Leanne Levy

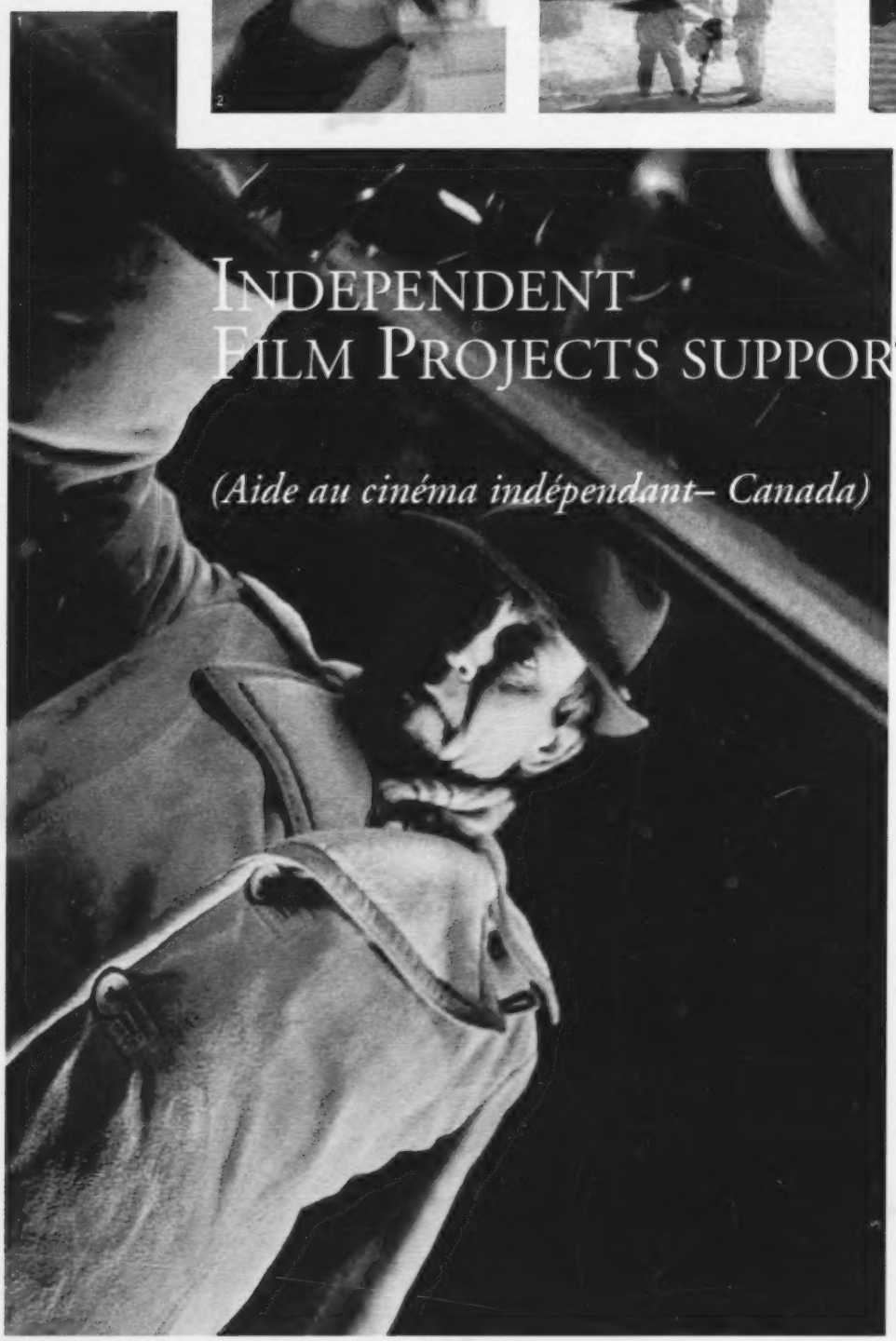
WHERE STRANGERS BECOME NEIGHBOURS
Documentary 49:59
D. **Giovanni Attili**
P. Leonie Sandercock, Giovanni Attili

THE WILD HORSE REDEMPTION
Documentary 90:40
D. **John Zaritsky**
P. Point Grey Pictures

1. The Final Mission: The Story of the *U-190*
2. Targets: Reporters in Iraq
3. Paradise
4. Le diable au corps

Independent Film Projects supported by ACIC

(Aide au cinéma indépendant– Canada)



1. La jeune fille et le meurtrier
2. Métropolitain

Documentaries and Fiction

Montreal

L'APPEL DU VIDE
Alberic Aurteneche

BERNARD GOSSELIN, CINÉASTE
Geoffroy Beauchemin, Serge Beauchemin, Pierre Mignot

CALLIGRAFFITY
Bob McKenna

LES CENT ANS DE MON PÈRE
Pascal Gélinas

LA CHANCE DES DÉBUTANTS
Martin Skorek

CODE 13
Denis L Mathieu

EAUBOY
Éric Gravel

L'ÉPINE MENTALE
Mathieu Bergeron, Yves Martel

FRÉDÉRIQUE AU CENTRE
Anne Émond

GILLES
Constant Mentzas

LE GOÛT DU TEMPS
Frank Blaess

HEADLESS
Étienne Desrosiers

LA JEUNE FILLE ET LE MEURTRIER
Ann Arson

KIYOUKTA
Aida Maigre-Touchet

MÉTROPOLITAIN
Jean Tessier

MONTRE-MOI
Johanne Bergeron

NIAGARA
Émile Proulx-Cloutier

NOON
Dan Popa

PIERRE GAUVIN, UN MOINE MODERNE
Julie Perron

POUR JEANNE
Anouk L'Heureux

LE PRÉCIS DU QUOTIDIEN
Lucie Lambert

PROJET DOW
Michel Simonsen

RAPAYAN
Francis Delfour

LE SYMPTÔME
Sinan Saber

SYNTHÉTISEUR
Sarah Fortin

LES TRAPPISTES D'OKA
Ninon Larochelle

TURBULENCE À LA PÉRIPHÉRIE D'UNE RENCONTRE
Jeanine Gagné

UNE ROBE BLANCHE
Dominic Goyer

VICTOR GAZON
Patrick Gaze

LE VOILE RÉVÉLATEUR
Jean-Pierre Guyot

Regions of Quebec

LE CRÉPUSCULE D'UNE TERRE
Jean-Guillaume Caplan

PONT DE VERRE
Anne Barth

SILAUP
Judith Alain

SUR LA TERRE COMME AU CIEL
Hervé Demers

WOWOWO
Thomy Laporte

Outside Quebec

HYDRO-LÉVESQUE
Matthew Rankin (Manitoba)

ROMÉO ET JULIETTE BEFORE PARTING
Jay Field (Ontario)

Animation

Montreal

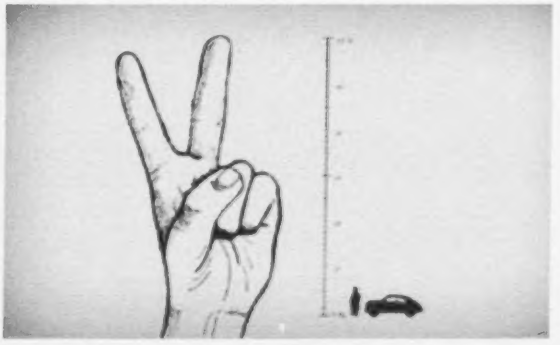
ANGES DÉCHETS
Pierre Trudeau

DAYDREAM MECHANICS V
Jean Detheux

PASSAGES
Marie-Josée Saint-Pierre

Sur la terre comme au ciel

Independent Film Projects supported by FAP *(Filmmaker Assistance Program)*



Documentaries, Fiction and Animation

Atlantic Centre

BREAKING ICE
Mike Rossi

THE BOOK OF LADY
Natasha Ryan, Brad Horvath

CANCER GAP
Geoff Eaton

CONVOY OF REMEMBERANCE
Olin Quam

FID
Nancy Ackerman

IL BRISTA
Cam Erais

LACA30
Sarah Joy Stocker

LJMAS 06-07
Ariella Pahlke

THE LULLABY OF MIKE BOSSY
Jeffery Wheaton

OLIVE
Siloen Daley

THE REAL MATRIARCH
Rhonda Buckley

REED'S POINT
Rob Turgeon

RUINS
Matthew Kelly

SHIP OF FOOLS
David Armstrong

THE SONGWRITER
Sherry White

X-PLOSION
Rebecca Sharrat

Quebec Centre

AFTER THE WAR WITH HANNALORE
Scott MacLoad

AMERICAN PSYCHE
Paul Van Den Boom

THE DIARY
Benjamin Lussier

MAN OF THE FAMILY
Laura Turek

THE MAN WHO CROSSED THE SAHARA
Korbett Matthews

MISSING
Anna Sikorsky

NEVERBLOOMERS
Sharon Hyman

PROJECT UGANDA
Adam Azimov

THE SAME HOUSE
Holly Brace-Lavoie

TAKE ME BACK
Joseph Baron / Seth Mendelson

TEED-OFF
Dizzy Daniels

USELESS THINGS
Faisal Lutcmedial

VANISHING CURRENTS
Sebastian Lange

WHAT'S NEXT
Richard Desmarchais

Animation Studio – Montreal

ABSTRACT
Steve Whitehouse

BLACK PUDDING
Kirby Hammond

COMMON SCENTS
Steve Whitehouse

COULDN'T BE HAPPIER
Jackie May

GILL THE GOLDFISH
Jim Goodall

GRANGE AVENUE
Allan Tong

I MET THE WALRUS
John Raskin

INTRA MUROS
Rose Bond

THE NOSE
Neil Burns

THE OCCUPANT
Elise Simard

THE PIT AND THE PENDULUM
Marc Lougee

SPOT
Sharon Katz

THINK FROM THE END
Dean Holmes

THE WRITER'S JOURNEY
Philippe Rostaing

Ontario Centre

ALBERT
Chris Abraham

AREF SQUARED
Nader Davoodi

ARRIVALS
Naomi Jaye

THE AUCTION
Gloria Kim

BACK IN '93
Mark Montefiore

DADDY TRAN: A LIFE IN 3D
Siu Ta

DEATH AND THE HOUSEWIFE
Michelle Daides

DEBT
Mike Weiss

DELROY KINCAID
Andy Marshall

THE DIGGER
Jamil Gali

DREAMLAND
Rohan Bader

FOLLOWED
Sean Carley

FUNKY PRAIRIE BOY
Michael Schultz

GREEN DOOR
Semi Chellas

HARVESTING THE WIND
Danielle Dyson

IMAGES FESTIVAL AWARD 2007
Andrea Cooper

I Met the Walrus

THE LIFT PIAF PROJECT
Bryan Friedman

JACKPOT
Michelle Latimer

MARJAN, THE CHILDREN OF AFGHANISTAN
Aisha Jamal

THE NIGHT COMMUTERS
Bonnie Shepherd

NORTHERN SPY
Lesley Hunter

PICTURES OF HOME
Iris Ng

P.M.O.
Daryl Cloran

POOKA
Maurey Loeffler

REWIND
Lara Azzopardi

SHOULD'VE BEEN THERE
Leslie Ann Coles

THE STRAP
Jason Gileno

SUPPORT TEAM
Gary Ledbetter

TAKE THE STAGE
Phillippe Mew

TEENAGER HAMLET 2006
Margaux Williamson

VIVA MAMA LUCHA
Malcolm Rogge

WINTER TALE
Marcos Arriaga

Prairie Centre

AUTOMOTO
Neil Meinnes

BEYOND THE BEAT
Leona Krahn

BILLY
Winston Washington Moxam

CANADIAN SPLASH
Christine Kirouac

THE DATE
Thomas Hale

ECOLOGICALLY SENSITIVE MANITOBA
Tyrone Otte

FIREWITCH
John Jennissen

HOOKERS
Marcel Petit

JOURNEY MY HEART
Reil Munro

LIVING TO TELL THE STORY
John Whiteway

MILE END ROAD
Travis Neufeld

OUT IN THE COLD
Sarah Abbott

OVER LAND
Steven Suderman

PICTURES OF SELF-HARM
Pat Aylesworth

SISTER
Ervin Chartrand

THE WAY OF THE LOGGER
Tom Foley

WHO IS LISTENING?
Jeremy Drummond

THE WHOLE DAY THROUGH
Simon Nakonechny

North West Centre

AB RIDE OF THE VALKYRIE
Myra Davies

BEHIND THE SCENE: ALBERTA PETROLEUM INDUSTRY
Marie-France Leroyer

BINGO ROAD
Keith Lawrence

CITADEL
Tinu Sinha

CITY OF NOISE
Mitchelle Barany

CROSSING RIO GRANDE
Jason Sacha

THE CURSE OF THE PIANO
Deborah Heslop

DINX
Trevor Anderson

DOG GONE ADDICTION
Becky Bristow

THE END
Jeremy Thomas

THE HOUSE THAT BOP BUILT: A HISTORY OF THE YARDBIRD SUITE
Colette Slevinksy

ICE CLIMBER'S WALTZ
James Reckseidler

INSIDE CHARLIE
John Poliquin

JASPER NATIONAL PARK – 360 DEGREES OF INSPIRATION
Rachel Gauk

META
Kate Wilson

PROMISE
Kirsten Bolton

RABBITS AND MONSTERS
Gerry Potter

THE SPIRIT OF THE ROCK – IN THE PATCH
Marianne Garrah

TIGERS AT THE GATE
Sonal Nina Sudra

UNTITLED
J. Scott Portingale

WHITE WATER, BLACK GOLD
David Lavallee

Pacific & Yukon Centre

THE AUBURN HILLS BREAKDOWN
Geoff Redknap

A BIRD'S EYE VIEW/ VUE À VOL D'OISEAU
Ken Mimura

THE BRUTE
Tracey D. Smith

EDNA BROWN
Katrin Bowen

THE FACE OF IRAQI CHRISTIAN
Jamil Golmohammadi

FALLEN WOMAN
Ceile Prowse

GIANTS LEAP
Florence Debuegny

GREEN DREAM
Maia Iotzova

GROWTH
Ruben Moller

JOY RIDE
Michaelin Mcdermot

LAST STOP FOR MILES
Clara Mcbride

LETTER TO MYSELF
Beth Miller

A LIFE: THREE TIMES LIVED
Valerie Salez

MACHINE WITH A WISHBONE
Ceile Prowse

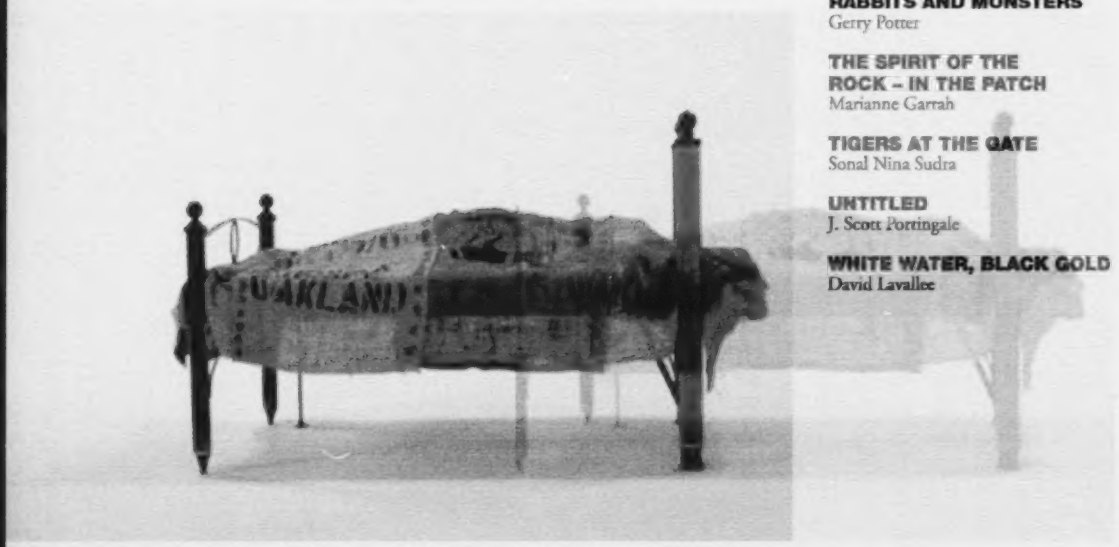
ONE BIG HAPA FAMILY
Jeff Stearns

SMALLFILM
Richard Lawrence

THE STRUCTURE OF COINCIDENCE
Yun Lam Li

TRAVELS ACROSS THE MEDICINE LINE
Patrick Lyana

UNDER THESE BUSHY TREES
Jan Padgett



Machine with a Wishbone

SUMMARY OF ACTIVITIES

PRODUCTIONS

ORIGINAL PRODUCTIONS	NFB PRODUCTIONS	CO-PRODUCTIONS	TOTAL
ANIMATION			
Short without words	11	1	12
English short	4	7	11
English experimental short	0	4	4
French short	1	4	5
DOCUMENTARY			
English feature	2	4	6
French feature	3	6	9
English medium length	9	14	23
French medium length	4	4	8
English short	11	3	14
French short	8	32	40
English experimental short	0	9	9
Multilingual short	1	0	1
FICTION			
English experimental short	0	7	7
French short	1	3	4
French medium length	0	2	2
TOTAL	**55**	**100**	**155**

WEB	
English Web sites	20
French Web sites	4
Bilingual Web sites	22
TOTAL	**46**
VERSIONS	
English versions of French original productions	26
French versions of English original productions	6
French subtitled versions of original English productions	1
Cree versions of English original productions	1
Censored versions of original English productions	1
Short versions of English original productions	16
Short versions of French original productions	1
Long-length versions of English original productions	2
TOTAL	**54**
BOX SETS, COMPILATIONS AND DVDS WITH ADDED VALUE	**46**
ACQUISITIONS	**16**

	2007-2008	2006-2007
FILMS FROM THE INDEPENDENT SECTOR THAT RECEIVED ASSISTANCE FROM THE NFB		
Aide au cinéma indépendant Canada (ACIC – French Program)	40	97
Filmmaker Assistance Program (FAP – English Program)	134	117
TOTAL	**174**	**214**

CANADIAN DISTRIBUTION

TELEVISION		
English telecasts	3,351	1,153
French telecasts	74	65
TOTAL	**3,425**	**1,218**
THEATRICAL BOOKINGS		
NFB cinemas	1,301	1,185
Repertory and commercial cinemas	2,171	1,170
Community cinemas	876	1,061
TOTAL	**4,348**	**3,416**
NON-THEATRICAL		
NFB rentals	3,273	2,854
Loans-Partners	146,112	126,604
TOTAL	**149,385**	**129,458**
SALES		
DVD – NFB and distributors	78,268	76,323
Videocassettes – NFB and distributors	6,272	12,948
Multimedia	188	675
16 mm prints	2	2
35 mm prints	5	0
TOTAL	**84,735**	**89,948**
REVENUES		
Institutional and educational	$ 1,790,052	$ 1,832,444
Home video	$ 756,622	$ 686,028
Television and presales	$ 701,659	$ 722,987
Theatrical distribution	$ 77,901	$ 35,453
Stockshots	$ 490,808	$ 515,605
TOTAL	**$ 3,817,042**	**$ 3,792,517**

FILM FESTIVALS

Canadian festival participation	61	68
Films screened at Canadian festivals	358	380
Canadian awards	46	56
International festival participation	216	282
Films screened at international festivals	372	463
International awards	46	97

International Distribution

	2007-2008	2006-2007
CONTRACTS NEGOTIATED IN CANADA		
Television	40	55
Theatrical	0	1
Non-theatrical	52	53
Home video	14	16
All markets	1	2
Presales	0	2
TOTAL	**107**	**129**
CONTRACTS NEGOTIATED INTERNATIONALLY		
Television	115	100
Theatrical	3	4
Non-theatrical	28	44
Home video	31	28
All markets	7	8
Presales	0	3
TOTAL	**184**	**187**
ACQUISITION AGREEMENTS		
TOTAL	**28**	**36**
REVENUES BY MARKET		
Television and presales	$ 1,128,796	$ 910,292
Institutional and educational	$ 534,319	$ 572,686
Home video	$ 361,033	$ 354,503
Theatrical	$ 51,088	$ 26,343
TOTAL	**$ 2,075,236**	**$ 1,863,824**
REVENUES BY TERRITORY		
United States	$ 1,037,428	$ 927,323
Europe	$ 667,531	$ 658,298
Asia/Pacific	$ 261,366	$ 153,414
Latin America/Caribbean	$ 33,393	$ 100,132
Others	$ 75,518	$ 24,657
TOTAL INTERNATIONAL	**$ 2,075,236**	**$ 1,863,824**

Technical Resources

	2007-2008	2006-2007
EQUIPMENT RENTAL		
Rentals invoiced:		
Camera equipment	$ 12,258	$ 637,650
Sound equipment [1]	$ 0	$ 193,505
Electrical equipment [1]	$ 0	$ 152,747
TOTAL RENTAL (in dollars)	**$ 12,258**	**$ 983,902**
EDITING		
Weeks invoiced:		
Non-linear picture editing	759	894
Traditional picture editing	0	0
Final Cut Pro picture editing	111	59
Non-linear sound editing	147	137
TOTAL WEEKS	**1,017**	**1,090**
RELATED SERVICES		
Hours invoiced:		
Sound transfers	797	713
Sound archives	58	142
Cataloguing and digitization	2,917	3,245
Synch rushes	424	1,271
Film and video projection	955	703
TOTAL HOURS	**5,151**	**6,074**
SOUND POST-PRODUCTION		
Mixing and recording (in hours)	**4,081**	**3,380**
IMAGE POST-PRODUCTION		
Hours invoiced:		
Video transfers (other than VHS format)	4,184	6,434
Video online editing	5,020	5,131
Telecine transfers (film to video)	3,043	3,208
TOTAL HOURS	**12,247**	**14,773**
Units invoiced:		
Video transfers (on VHS format)	355	763
DVD transfers	3,486	3,755
VHS duplication	872	1,257
DVD duplication	71,525	83,527
TOTAL UNITS	**76,238**	**89,302**
DIGITAL IMAGING		
Computer graphics and image processing (in dollars)	$ 237,706	$ 134,260
Animation camera (in hours)	13	28
Images invoiced:		
Digital film recording	46,235	120,718
CONSERVATION LABORATORY		
Inspection (hours)	2,404	2,465
Printing (feet)	29,038	134,523
DIGITAL VAULT		
(digitization, image processing and encoding audio, video and Web)		
Digital film scanning in MPEG2	1,093	1,405
Digital film scanning in MPEG4	961	1,301
Digital stockshots scanning for the Web	679	926
Digital film scanning for the Web[2]	986	1,027
Digital film scanning for iPods	30	59
Digital film scanning for e-cinema[2]	42	0
Digital stockshots[2]	10,591	0
TOTAL IMAGES	**14,382**	**4,718**

[1] *In 2007-2008, the NFB stopped lending film equipment.*

[2] *New activity: digitization of the collection*

FINANCIAL STATEMENTS

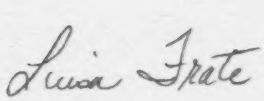
MANAGEMENT RESPONSIBILITY

Responsibility for the integrity and objectivity of the accompanying financial statements for the year ended March 31, 2008 and all information contained in these statements rests with National Film Board's management. These financial statements have been prepared by management in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector, and year-end instructions issued by the Office of the Comptroller General.

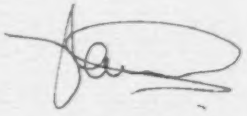
Management is responsible for the integrity and objectivity of the information in these financial statements. Some of the information in the financial statements is based on management's best estimates and judgment and gives due consideration to materiality. To fulfill its accounting and reporting responsibilities, management maintains a set of accounts that provides a centralized record of the department's financial transactions. Financial information submitted to the Public Accounts of Canada and included in the National Film Board's Departmental Performance Report is consistent with these financial statements.

Management maintains a system of financial management and internal control designed to provide reasonable assurance that financial information is reliable, that assets are safeguarded and that transactions are executed in accordance with prescribed regulations, within Parliamentary authorities, and are properly recorded to maintain accountability of Government funds. Management also seeks to ensure the objectivity and integrity of data in its financial statements by careful selection, training and development of qualified staff, by organizational arrangements that provide appropriate divisions of responsibility, and by communication programs aimed at ensuring that regulations, policies, standards and managerial authorities are understood throughout the Board.

The financial statements of the Board have been audited by the Auditor General of Canada.



LUISA FRATE, CA
Director, Administration
(Senior Financial Officer)



LUCIE PAINCHAUD, CMA
Chief, Financial Operations
(Senior Full-time Financial Officer)

May 26, 2008

Auditor General of Canada
Vérificatrice générale du Canada

AUDITOR'S REPORT

To the Minister of Canadian Heritage, Status of Women, Official languages and Minister for La Francophonie

I have audited the statement of financial position of the National Film Board as at March 31, 2008 and the statements of operations, equity of Canada and cash flow for the year then ended. These financial statements are the responsibility of the Board's management. My responsibility is to express an opinion on these financial statements based on my audit.

I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In my opinion, these financial statements present fairly, in all material respects, the financial position of the Board as at March 31, 2008 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Further, in my opinion, the transactions of the Board that have come to my notice during my audit of the financial statements have, in all significant respects, been in accordance with the *National Film Act* and the by-laws of the Board.

Sylvain Ricard, CA
Assistant Auditor General
for the Auditor General of Canada

Montréal, Canada
May 26, 2008

STATEMENT OF FINANCIAL POSITION AS AT MARCH 31

	2008	2007
ASSETS		
FINANCIAL ASSETS		
Cash	$ 254,425	$ 230,285
Due from the Consolidated Revenue Fund	3,184,492	2,632,108
Accounts receivable		
Government of Canada	106,541	462,163
Outside parties	3,885,439	3,226,585
Inventories	422,540	498,134
Deposits	234,307	571,544
	8,087,744	7,620,819
NON-FINANCIAL ASSETS		
Prepaid expenses	488,091	652,700
Capital assets (Note 4)	7,741,563	6,600,326
	8,229,654	7,253,026
	$ 16,317,398	**$ 14,873,845**
LIABILITIES		
Accounts payable		
Government of Canada	$ 809,703	$ 1,116,546
Outside parties	6,374,353	6,334,659
Accrued salaries	1,625,994	1,082,146
Vacation pay and compensatory leave	248,334	175,868
Deferred revenue	114,400	88,780
Employee future benefits (Note 5)	6,543,984	6,474,553
Obligation under capital leases (Note 7)	752,555	798,064
	16,469,323	16,070,619
EQUITY OF CANADA	(151,925)	(1,196,774)
CONTRACTUAL OBLIGATIONS AND CONTINGENCIES (Notes 9 and 10)	**$ 16,317,398**	**$ 14,873,845**

The accompanying notes are an integral part of the financial statements.

APPROVED BY MANAGEMENT:

Luisa Frate

LUISA FRATE
Director, Administration

Tom Perlmutter

TOM PERLMUTTER
Government Film Commissioner

APPROVED BY THE BOARD OF TRUSTEES:

MARC ROUSSEAU
Member

YVES DESJARDINS-SICILIANO
Member

STATEMENT OF OPERATIONS FOR THE YEAR ENDED MARCH 31

	2008	2007
EXPENSES (Note 6a)		
ENGLISH PROGRAMMING		
Production of films and other forms of visual presentations		
Board's program	$ 23,750,450	$ 23,590,870
Sponsored production and pre-sale	416,271	338,951
	24,166,721	23,929,821
FRENCH PROGRAMMING		
Production of films and other forms of visual presentations		
Board's program	16,088,962	14,602,044
Sponsored production and pre-sale	730,838	473,134
	16,819,800	15,075,178
DISTRIBUTION	8,037,149	7,719,671
MARKETING, OUTREACH AND COMMUNICATIONS	14,283,637	13,841,235
DIGITAL DEVELOPMENT AND APPLICATIONS	3,746,197	3,451,147
MANAGEMENT AND ADMINISTRATION	9,932,920	10,367,202
	35,999,903	35,379,255
COST OF OPERATIONS	**76,986,424**	**74,384,254**
REVENUES (Note 6b)		
Institutional and educational	2,324,371	2,405,130
Television	1,251,915	1,315,280
Sponsored production and pre-sale	1,147,109	821,836
Home video	1,117,655	1,040,531
Stockshots	490,808	515,605
Miscellaneous	403,095	451,354
Theatrical	128,989	61,796
	6,863,942	6,611,532
NET COST OF OPERATIONS	**$ 70,122,482**	**$ 67,772,722**

The accompanying notes are an integral part of the financial statements.

STATEMENT OF EQUITY OF CANADA FOR THE YEAR ENDED MARCH 31

	2008	2007
EQUITY OF CANADA, BEGINNING OF YEAR	$ (1,196,774)	$ (1,859,885)
Net cost of operations	(70,122,482)	(67,772,722)
Net cash provided by Government	70,614,947	67,282,364
Change in due from the Consolidated Revenue Fund	552,384	1,153,469
EQUITY OF CANADA, END OF YEAR	**$ (151,925)**	**$ (1,196,774)**

The accompanying notes are an integral part of the financial statements.

STATEMENT OF CASH FLOW FOR THE YEAR ENDED MARCH 31

	2008	2007
OPERATING ACTIVITIES		
Net cost of operations	$(70,122,482)	$(67,772,722)
Items not requiring an outlay (inflow) of cash:		
Amortization of capital assets	2,615,881	2,729,031
Loss on disposal of capital assets	1,266	2,244
Change in liability for vacation pay and compensatory leave	72,466	(65,894)
Net change in employee future benefits	69,431	(183,385)
Other changes in assets and liabilities	552,384	1,153,469
Cash used in operating activities	(66,811,054)	(64,137,257)
FINANCING ACTIVITIES		
Payments on obligation under capital leases	(654,844)	(1,141,881)
Cash used in financing activities	(654,844)	(1,141,881)
CAPITAL INVESTMENT ACTIVITIES		
Acquisition of capital assets	(3,189,049)	(2,022,023)
Proceeds from disposal of capital assets	40,000	18,797
Cash used in capital activities	(3,149,049)	(2,003,226)
NET CASH PROVIDED BY GOVERNMENT OF CANADA	**$ (70,614,947)**	**$ (67,282,364)**

The accompanying notes are an integral part of the financial statements.

NOTES TO FINANCIAL STATEMENTS MARCH 31, 2008

1) AUTHORITY AND PURPOSES

The National Film Board was established in 1939 under the *National Film Act*, and is the agency responsible for administering the Act.

The National Film Board (Board) is a cultural agency named in Schedule 1.1 of the *Financial Administration Act* reporting to the Minister of Canadian Heritage, Status of Women, Official Languages and Minister for La Francophonie. It is administered by a Board of Trustees appointed by the Governor in Council and chaired by the Government Film Commissioner.

The Board's legislative mandate is to initiate and promote the production and distribution of films in the national interest and, in particular:

- to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
- to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
- to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
- to advise the Governor in Council in connection with film activities;
- to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is not subject to income taxes.

2) SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector, and year-end instructions issued by the Office of the Comptroller General.

The most significant policies are as follows:

PARLIAMENTARY APPROPRIATIONS

Operations are funded through a permanent authority from Parliament (Revolving Fund) and Parliamentary appropriations voted annually.

The Revolving Fund allows the Board to make payments out of the Consolidated Revenue Fund for working capital, interim financing of operating costs and capital assets acquisitions. This authority requires that the aggregate of admissible working capital and net book value of capital assets does not exceed $15 million.

The Board is also financed in part by the Government of Canada through Parliamentary appropriations. The appropriations are voted annually to replenish the Revolving Fund for net acquisitions of capital assets and the admissible cost of operations. The basis of the appropriations provided to the Board does not parallel the accounting principles applied in preparing the financial statements since appropriations are primarily based on cash flow requirements. Consequently, items recognized in the statement of operations and the statement of financial position are not necessarily the same as those provided through appropriations from Parliament. Note 3 provides a reconciliation between the two bases of reporting.

NET CASH PROVIDED BY GOVERNMENT

The Board operates within the Consolidated Revenue Fund (CRF), which is administered by the Receiver General for Canada. All cash receipts are deposited to the CRF and all cash disbursements are paid from the CRF. The net cash provided by Government is the difference between all cash receipts and all cash disbursements including transactions with other Federal departments and agencies.

DUE TO (FROM) THE CONSOLIDATED REVENUE FUND

Due from the Consolidated Revenue Fund balance represents the amount of cash that the Board is entitled to draw from the CRF without further appropriations, in order to discharge its liabilities, and the due to the Consolidated Revenue Fund balance represents the amount of cash that the Board has to pay to the CRF for the money received.

EXPENSE RECOGNITION

All expenses are recorded on the accrual basis.

Vacation pay and compensatory leave are expensed as the benefits accrue to employees under their respective terms of employment.

PRODUCTION OF FILMS AND OTHER FORMS OF VISUAL PRESENTATIONS

All production costs are charged to operations in the year in which they are incurred and shown in the Statement of Operations as follows:

- BOARD'S PROGRAM

  All costs incurred for unsponsored productions, the Board's share in co-productions and the excess of costs over the sponsor's contribution for partially sponsored productions.

- SPONSORED PRODUCTION AND PRE-SALE

  All costs incurred for fully sponsored productions and the sponsored costs of partially sponsored productions.

REVENUES

Revenues from production of films and other forms of visual presentations are accounted for at an amount equal to the sponsored production and pre-sale costs during the year in which these costs are incurred. Any profit is recognized in the year the production is completed.

Royalty revenues are recognized once all of the Board's obligations have been fulfilled and its expenses have been accounted for, regardless of when the acquirer actually uses the work.

ACCOUNTS RECEIVABLE

Accounts receivable are stated at amounts expected to be ultimately realized. A provision is made for external accounts receivable where recovery is considered uncertain.

INVENTORIES

Materials and supplies are carried at cost.

Film prints and other forms of visual presentations held for sale are carried at the lower of cost and net realizable value. The cost of other prints is expensed on a current basis.

CAPITAL ASSETS

Capital assets are amortized on the straight line method over the estimated useful life of the assets, as follows

Technical equipment	from 4 to 10 years
Software & data processing equipment	from 5 to 10 years
Office furniture, equipment and other	from 5 to 10 years
Leasehold improvements	terms of the leases

The Board has a collection of nearly 20,000 audiovisual works produced between 1895 and the present. This inestimable collection is not intended for sale and does not have a measurable value. It has, however, been assigned a nominal value of $1 in the financial statements, appearing on the statement of financial position as capital assets to ensure that the reader is aware of its existence.

The Board enters into operating lease agreements to acquire the exclusive use of certain capital assets over the term of the lease. These rental fees are charged to operations in the year to which they apply. The Board also enters into capital lease agreements by which substantially all the benefits and risks inherent to ownership of the assets are transferred to the Board. The Board then records an asset and an obligation corresponding to the present value of the minimum lease payments, excluding the portion thereof relating to executory costs. The assets recorded from a capital lease agreement are amortized on the same basis as other assets owned by the Board and the obligations are amortized over the lease term.

EMPLOYEE FUTURE BENEFITS

- PENSION BENEFITS

  All eligible employees participate in the Public Service Pension Plan administered by the Government of Canada. The Board's contributions reflect the full cost as employer. This amount is currently based on a multiple of an employee's required contributions and may change over time depending on the experience of the Plan. The Board's contributions are expensed during the year in which the services are rendered and represent the total pension obligation of the Board. The Board is not currently required to make contributions with respect to any actuarial deficiencies of the Public Service Pension Plan.

- SEVERANCE BENEFITS

  Employees are entitled to severance benefits as provided for under labour contracts and conditions of employment. The cost of these benefits is accrued as employees render the services necessary to earn them. Management determined the accrued benefit obligation using a method based upon assumptions and its best estimates; such as, years of service, employees' status and departure statistics. These benefits represent the only obligation of the Board that entails settlement by future payment.

MEASUREMENT UNCERTAINTY

The preparation of these financial statements in accordance with Treasury Board accounting policies, which are consistent with Canadian generally accepted accounting principles for the public sector and year-end instructions issued by the Office of the Comptroller General, requires management to make estimates and assumptions that could affect the reported amounts of assets, liabilities, revenues and expenses reported in the financial statements. At the time of preparation of these statements, management believes the estimates and assumptions to be reasonable. The most significant items where estimates are used are the useful life of capital assets, allowances for doubtful accounts and the liability related to employee severance benefits. Actual results could significantly differ from those estimated. The estimates are reviewed periodically and as adjustments become necessary, they are reported in net cost of operations in the period in which they become known.

3) PARLIAMENTARY APPROPRIATIONS

The Board receives most of its funding through annual Parliamentary appropriations. Items recognized in the statement of operations and the statement of financial position in one year may be funded through Parliamentary appropriations in prior, current or future years. Accordingly, the Board has different net results of operations for the year on a government funding basis than on accrual accounting basis. The differences are reconciled in the following tables:

A) RECONCILIATION OF NET COST OF OPERATIONS TO CURRENT YEAR APPROPRIATIONS USED:

	2008	2007
Net cost of operations	$ 70,122,482	$ 67,772,722
Adjustments for items affecting net cost of operations but not affecting appropriations:		
Add (Less):		
Loss on disposal of capital assets	(1,266)	(2,244)
Change in liability for vacation pay and compensatory leave	(72,466)	65,894
Net change in employee future benefits	(69,431)	183,385
Amortization of capital assets	(2,615,881)	(2,729,031)
	$ (2,759,044)	$ (2,481,996)
Adjustments for items not affecting net cost of operations but affecting appropriations		
Add (less):		
Acquisition of capital assets	3,189,049	2,022,023
Payments on obligation under capital leases	654,844	1,141,881
Proceeds from disposal of capital assets	(40,000)	(18,797)
	3,803,893	3,145,107
Current year appropriations used	$ 71,167,331	$ 68,435,833

B) APPROPRIATIONS PROVIDED AND USED:

	2008	2007
As per Main Estimates – Vote 60	$ 64,988,000	$ 64,839,000
Supplementary Estimates appropriation	6,976,910	6,382,292
Authority to carry forward	(797,579)	(2,785,459)
Current year appropriations used	$ 71,167,331	$ 68,435,833

C) RECONCILIATION OF NET CASH PROVIDED BY GOVERNMENT OF CANADA TO CURRENT YEAR APPROPRIATIONS USED:

	2008	2007
Net cash provided by Government of Canada	$ 70,614,947	$ 67,282,364
Change in net position in the Consolidated Revenue Fund		
Variation in accounts receivable	(303,232)	847,297
Variation in accounts payable	(267,149)	605,447
Variation in deferred revenue	25,617	(133,978)
Other adjustments	1,097,148	(165,297)
Current year appropriations used	$ 71,167,331	$ 68,435,833

6a) EXPENSES

	2008	2007
Salaries and benefits	$ 40,578,519	$ 38,434,247
Rentals	8,953,870	8,694,062
Professional and special services	8,631,385	7,575,157
Cash financing in co-productions	5,019,614	5,332,059
Transportation and communication	3,736,438	3,969,449
Materials and supplies	2,927,529	2,692,441
Amortization of capital assets	2,615,881	2,729,031
Contracted film production and laboratory processing	1,227,102	1,309,692
Information	1,114,335	1,306,472
Repairs and upkeep	860,298	1,030,155
Royalties	831,590	432,363
Miscellaneous	488,597	876,882
Loss on disposal of capital assets	1,266	2,244
	$ 76,986,424	$ 74,384,254

6b) REVENUES

	2008	2007
Film prints	$ 2,807,879	$ 3,131,322
Royalties	2,015,051	1,691,415
Sponsored production and pre-sale	1,147,109	821,836
Stockshots	490,808	515,605
Miscellaneous	403,095	451,354
	$ 6,863,942	$ 6,611,532

7) OBLIGATION UNDER CAPITAL LEASES

The Board has entered into agreements to rent technical, data processing and office equipment under capital leases. The assets have been capitalized using implicit interest rates varying from 7% to 22%. The related obligations are paid over a 2-3 year lease term. Minimum lease payments totalled $654,844 for the year ended March 31, 2008 (2007 – payments of $1,141,881). Interest of $104,997 (2007 – $88,326) was charged to operations.

The obligation under capital leases includes the following:

Future minimum lease payments:	2009	$ 583,796
	2010	234,429
		818,225
	Less: imputed interest	65,670
		$ 752,555

4) CAPITAL ASSETS

	COST				ACCUMULATED AMORTIZATION				2008 –	2007 –
	Opening balance	Acquisitions	Disposals & write-offs	Closing balance	Opening balance	Amortization	Disposals & write-offs	Closing balance	Net book value	Net book value
Technical equipment	$ 23,138,754	$ 2,929,297	$ 717,436	$ 25,350,615	$ 19,282,125	$ 1,581,025	$ 676,170	$ 20,186,980	$ 5,163,635	$ 3,856,629
Software & data processing equipment	$ 13,024,299	$ 781,524	$ 45,239	$ 13,760,584	$ 10,908,354	$ 917,902	$ 45,239	$ 11,781,017	$ 1,979,567	$ 2,115,945
Office furniture, equipment & other	$ 883,795	$ 13,400	$ –	$ 897,195	$ 748,796	$ 30,586	$ –	$ 779,382	$ 117,813	$ 134,999
Collection	$ 1	$ –	$ –	$ 1	$ –	$ –	$ –	$ –	$ 1	$ 1
Leasehold improvements	$ 4,132,876	$ 74,163	$ –	$ 4,207 039	$ 3,640,124	$ 86,368	$ –	$ 3,726,492	$ 480,547	$ 492,752
Total	**$ 41,179,725**	**$ 3,798,384**	**$ 762,675**	**$ 44,215,434**	**$ 34,579,399**	**$ 2,615,881**	**$ 721,409**	**$ 36,473,871**	**$ 7,741,563**	**$ 6,600,326**

The above assets include equipment under capital leases for a total cost of $2,084,010 (2007 – $2,326,286) less accumulated amortization of $861,196 (2007 – $1,273,857). Current year amortization expenses relating to property under capital lease amount to $413,585 (2007 – $368,039). Acquisitions under capital leases amounted to $609,335 (2007 – $507,281).

5) EMPLOYEE FUTURE BENEFITS

PENSION BENEFITS

The Board and all eligible employees participate in the Public Service Pension Plan, which is sponsored and administered by the Government of Canada. Pension benefits accrue up to a maximum period of 35 years at a rate of 2 percent per year of pensionable service, times the average of the best five consecutive years of earnings. The benefits are integrated with Canada/Québec Pension Plans benefits and they are indexed to inflation.

Both the employees and the Board contribute to the cost of the Plan. The 2008 expense amounts to $3,665,691 (2007 - $3,684,589), which represents approximately 2.4 times (2007 – 2.6 times) the contributions by employees.

The Board's responsibility with regard to the Plan is limited to its contributions. Actuarial surpluses or deficiencies are recognized in the financial statements of the Government of Canada, as the Plan's sponsor.

SEVERANCE BENEFITS

The Board provides severance benefits to its employees based on years of service and final salary. This benefit plan is not pre-funded and thus has no assets, resulting in a plan deficit equal to the accrued benefit obligation. Benefits will be paid from future appropriations or other sources of revenue. Information about the plan, measured as at March 31, 2008, is as follows:

	2008	2007
Accrued benefit obligation, beginning of year	$ 6,474,553	$ 6,657,938
Expense for the year	608,231	585,097
Benefits paid during the year	(538,800)	(768,482)
Accrued benefit obligation, end of year	$ 6,543,984	$ 6,474,553

8) RELATED PARTY TRANSACTIONS

The Board is related in terms of common ownership to all departments, agencies and Crown corporations created by the Government of Canada. The Board enters into transactions with these entities in the normal course of business. During the year ending March 31, 2008, the Board leased accommodations from the Department of Public Works and Government Services Canada (PWGSC) for the amount of $7,158,598 (2007 - $7,002,116).

9) CONTRACTUAL OBLIGATIONS

The Board has long-term lease agreements for premises and equipment. The most significant of these agreements has been concluded with PWGSC for premises until 2017. Future minimum rental payments for the next five years and thereafter are as follows:

	Premises	Equipment	Total
2009	$ 7,068,000	$ 1,051,000	$ 8,119,000
2010	6,237,000	460,000	6,697,000
2011	6,123,000	169,000	6,292,000
2012	5,891,000	31,000	5,922,000
2013	4,959,000	7,000	4,966,000
2014 – 2017	14,502,000	—	14,502,000
	$ 44,780,000	$ 1,718,000	$ 46,498,000

From the amount of $44,780,000 for the lease for premises, agreements have been signed for $182,000 with outside parties and $44,598,000 with PWGSC.

10) CONTINGENCIES

The Board is subject to various legal claims arising in the normal course of its operations. In management's view, the ultimate disposition of these claims is not expected to have a material impact on the financial statements.

11) COMPARATIVE FIGURES

Certain comparative figures have been reclassified to conform with the presentation adopted in 2008.

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THE GREAT RESISTANCE

"An extraordinary documentary."
– Kevin Laforest, *Voir*

"Denys Desjardins takes over admirably where the great Pierre Perrault left off…"
– Mario Cloutier, *La Presse*

THE BODYBUILDER AND I

"What an outstanding debut film by Bryan Friedman. If Werner Herzog had made *Little Miss Sunshine*, the results might look something like *The Bodybuilder and I* – brave, funny, unflinching, a little crazy but always starkly honest."
– Johnny Vong, *BlogTO*

"*The Bodybuilder and I* – Bryan Friedman's funny, mischievous and tender film about getting to know his father – premieres at Hot Docs."
Brian Johnson, *MacLean's*
From Hot Docs 2007 report

CARTS OF DARKNESS

"…an interesting combination of rich cinematography and poor souls – a simple story, but one that's bursting with colour."
– *The National Post*

CLUB NATIVE

"…a compelling film…"
– *The National Post*

CONFESSIONS OF AN INNOCENT MAN

"…a powerful documentary…"
– *Vancouver 24 Hours*

THE DARK YEARS

"Compelling"
– Andrew Ryan, *The Globe and Mail*

"Lively and visually sumptuous"
– Lee-Anne Goodman, *Canadian Press*

"Highly entertaining"
– Bill Harris, *The Toronto Sun*

FAMILY MOTEL

"… gripping…"
– *The Montreal Gazette*

FILMMAKER-IN-RESIDENCE

"Seven such women, all under 25, have been involved in a remarkable National Film Board project that, through photo-blogging, has allowed them to describe their experience of the city"
– Maryam Siddiqi, *The National Post*, February 2007

"A bicycling healthcare worker in Malawi delivering AIDS medicine… homeless pregnant women-turned-portrait photographers… ride-alongs with cops and psychiatric nurses…No, it's not a new reality show on Fox, but rather a description of the projects spawned by director Katerina Cizek as part of the Filmmaker-in-Residence Program, the latest innovative project from the National Film Board of Canada."
– Tamara Krinsky, "A New Kind of Hospital Drama," *Documentary*, May-June 2007

JUNIOR

"…a fantastic, textbook moment in documentary filmmaking…"
– Guy Dixon, *The Globe and Mail*

"… first class access to behind-the-scenes life of the Quebec national sport."
– Anabelle Nicoud, *La Presse*

"Very well done, quite worrying."
– René Homier-Roy, *C'est bien meilleur le matin*, Radio-Canada

MADAME TUTLI-PUTLI

"An Animated Odyssey."
– *American Cinematographer*

"…resonates with emotion."
– *The Los Angeles Times*

"…rich with texture and atmosphere." – *Hollywood Reporter*

MAQ AND THE SPIRIT OF THE WOODS

"*Maq* is an interesting extension of oral storytelling traditions. Told by a narrator, the animation is not the primary means of conveying the story. Instead, the visuals are ornamental and meant to enhance the listening experience."
– *Smithsonian Magazine*, June 20, 2008

PASSAGE

"…a thrilling new film…"
– Martin Knelman, *The Toronto Star*

THE INVISIBLE NATION – BEST DOCUMENTARY JUTRA

"A fascinating documentary exposing a truth we'd rather not know."
– Marc-André Lussier, *La Presse*

"The images speak and the words punch […] a very moving film …"
– Brigitte McCann, *Le Journal de Montréal*

SEXY INC.

"This film certainly makes you think."
– Isabelle Pion, *La Tribune*, December 7, 2007

"With its hard-hitting images and the spontaneous reactions of the kids, *Sexy Inc.* quickly encourages discussion. It's a powerful way to get people talking."
– Chantal Locat, *Nouvelles CSQ*, Winter 2008

"If there was ever a Quebec documentary filmmaker able to examine the female condition from every angle, then it's Sophie Bissonnette. The director of *Des lumières dans la grande noirceur* and *Partition pour voix de femmes* now looks at a crucial subject: precocious sexuality in girls."
– Odile Tremblay, *Le Devoir*, October 17, 2007

UP THE YANGTZE

"…stunning documentary…"
– *Toronto Star*

"…a thrilling dramatic feature documentary…"
– John Doyle, *The Globe and Mail*

"Outstanding… gorgeously shot and as gripping as an epic novel"
– Liam Lacey, *The Globe and Mail*

WAPOS BAY

"*Wapos Bay* is a Canadian television series that has enjoyed past screenings at the Museum of the American Indian. Detailing the lives of a Cree family in Saskatchewan that tries to blend cultural traditions with modern living, it was refreshing to see stereotype-free representations of American Indian characters take center stage. (And fans of Art Clokey—the animator who gave us *Gumby*, among other things—will appreciate the show's visual style.)"
– *Smithsonian Magazine*, June 20, 2008